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HIT PARADER (ISSN 0162-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post office at Derby, CT under the act of March 3, 1879. Second Class Postage paid at Derby, CT. © Copyright 1983 Charlton Publications, Inc. All rights reserved. Printed in U.S.A. Subscription \$9.00 for 6 issues, 12 issues \$17.00. Subscription Manager: Gina Brunetti. Vol. 42, No. 226, July, 1983. Authorization for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: WALTER G. CLARKE, Jr., 431 Fifth Ave., New York, N.Y. 10016 (212) 686-4613. Mail Order Advertising Director: Dilo, Inc., P.O. Box 355, Hewlett, N.Y. 11557 (516) 791-5910 or (516) 791-5917. WEST AND SOUTHWEST: Alan Lubetkin Associates, P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213) 346-7769. NASHVILLE: Rick Bolsom, 2120 Crestmoor Rd., Nashville, TN 37215 (615-298-3352). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

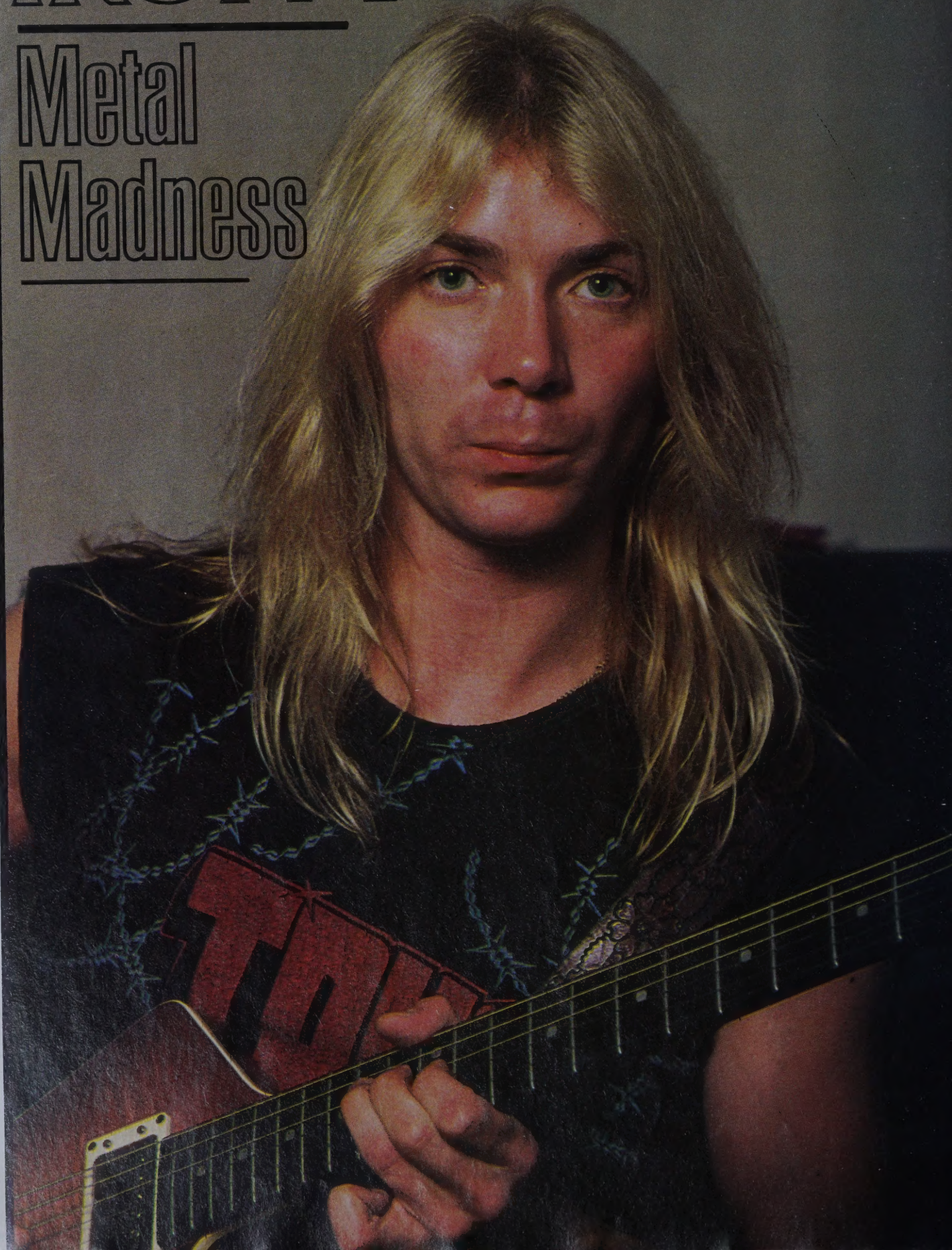


# IRON MAIDEN

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## Metal Madness

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## New Member And New Album Keep Maiden's Metal Machine On Track.

by Andy Secher

**T**he huge, black tour bus came to a screeching halt outside of a plush midtown Manhattan hotel. Ever-so-slowly, five long-haired men dressed in T-shirts and jeans disembarked and casually wandered into the chrome and glass skyscraper. Suddenly, the calm was broken as a tuxedoed bellhop came charging over to where the quintet was standing. "Hey, ain't you guys the Maiden?" he inquired in an accent that was stamped with his Brooklyn upbringing. "I love youse guys. I got all your records. You're the fuckin' best."

Somewhat overwhelmed by this unexpected outpouring of adulation, bassist Steve Harris could only mutter "thanks mate" before leading the rest of the band to the relative serenity of the hotel bar. The bellhop was persistent though. He stayed hot on the group's tail, asking question after question that met with reserved, yet polite responses. "Hey, youse guys ever meet Jimmy Page?" he asked. "No, I haven't," responded Harris. "How 'bout Ritchie Blackmore?" the guy asked. "Yeah, we toured with him for a while," answered guitarist Dave Murray.

The question-and-answer barrage continued for over five minutes before the inevitable issue was reached: "Hey," the bellhop said, "I ain't working tonight, and youse guys got a show in town. What about gettin' me a couple tickets?" "Sure," vocalist Bruce Dickinson shot back. "Just give us your name and we'll make sure there'll be a pair for you at the door." As the overjoyed fan departed to resume his duties, the band sat quietly until Adrian Smith joked, "That's the beauty of American fans — they know what they want, and they know how to get it."

Such over-the-top examples of fan support seem to happen wherever Iron Maiden goes these days. With the success of the group's latest album, **Piece Of Mind**, and the addition of drummer Nico McBain, Maiden has continued to solidify its position as one of the world's premier heavy metal bands. Without much radio support, or even press attention, the band has managed to use its driving riffs, diabolical lyrics and surprisingly accessible melodies to attract an ever-growing legion of Maiden-Metalists.

"The fans have been terrific wherever we've played," guitarist Dave Murray explained. "The last year has been a wild experience because we've literally been all over the globe playing shows. But whether it's been in America or back home in England, the reaction has been the same. I remember a few months back when we had to interrupt our tour of the States to go home to play the Reading Festival. We always thought that the crowds were louder over in Britain, but when we had the

**"Anyone who says we have anything to do with promoting the devil is full of shit."**

chance to play Reading one day then come right back over here the next, we found something out — whether it's here or there, heavy metal crowds are great."

While the band has sold over three-million records during the last year, not everyone is enamored with Maiden's hard rocking style. In fact, state legislatures in both Arkansas and California have recently passed laws demanding that all copies of both **Piece Of Mind** and the group's 1982 hit **The Number Of The Beast** (which in its title makes reference to the number 666 — the biblical sign of the devil) carry stickers warning customers of the albums' supposedly "demonic" references. Of course, the band dismissed these charges as "pure rubbish." Despite song titles such as *Children of the Damned*, the group insists that its music is just "good, clean fun."

"Our material is very fantasy oriented," Steve Harris explained. "When we were growing up we watched a lot of horror movies — just as the kids today do. That's the type of stuff we're trying to depict. We're trying to appeal to our fan's horror-movie mentality. There's nothing satanic about it. We're always looking for song topics that are a little out of the ordinary. The more mysterious a topic is, whether it's the occult or science fiction, the more fun it is to write about."

"If anything, our approach is totally anti-satan," Bruce Dickinson added with a sneer. "Anyone who says we have anything to do with promoting the devil is full of shit. We're just a rock and roll band that's trying to make entertaining music. If people want to play our records backwards, or try to read things into the lyrics that aren't there, that's their business. But if those Moral Majority groups want a fight, we're not scared to give it to 'em."



Fighting for what they believe is nothing new for Iron Maiden. Since the group's earliest days on the London pub circuit — when the band often had run-ins with patrons more enamored with the punk scene — Maiden has had to battle for every step they've made up the rock and roll ladder.

"We've always been a metal band, and we're proud of it," Harris said. "We've never believed in letting any musical trend change our attitude toward playing the music we believe in. When we first got together, metal was at a real low point in England — everyone had written it off as a thing of the past. But we decided to just play the music we liked and say, 'fuck you' to anyone who felt that it wasn't hip enough."

Even though punk and new wave were the rage of England during the late '70s, Maiden managed to build up a loyal following throughout London. Formed by Harris, Murray and original vocalist

Paul Di'anno, the band's stage show, which mixed original material and covers of old Zeppelin and Deep Purple tunes, soon made them the talk of the British club scene. English record labels, however, showed little or no interest in the band. In fact, on a number of occasions, record company moguls informed the band that the only way they'd be signed was if they'd cut their hair and go new wave. "That wasn't for us," commented Harris.

Undaunted, the band released its first single, *The Soundhouse Tapes*, on its own label, Rock Hard Records. The single's success convinced the major labels that metal wasn't dead yet, and after passing on labels that "wanted us to still be punks," the band signed a contract and recorded their self-titled debut album. While the record may have been a bit short on originality, borrowing liberally from the metal primers of Black Sabbath and Judas Priest, the LP



Vocalist Bruce Dickinson: "If anything, our approach is totally anti-Satan."

Bassist Steve Harris (left) and guitarist Adrian Smith: "We're always looking for song topics that are a little out of the ordinary."



still shot to No. 4 in the English charts, helping to revitalize Britain's sagging metal market.

The band followed that initial success with 1981's *Killers* which, on tunes such as *Purgatory* and *Murders at the Rue Morgue*, further refined Maiden's metal sound. Soon after the album's release, however, vocalist Paul Di'anno decided to leave the band. The reason for his departure, just when the group seemed on the verge of international stardom, has remained a mystery. "It was something that needed to be done," was all Harris would say.

Maiden quickly filled its vocal vacancy by hiring Bruce Dickinson, soon moved into the studio and began the sessions that resulted in *The Number Of The Beast*, the LP that established Maiden as true metal heavyweights. Regrettably, the lineup that led the band to fame wasn't destined to stay together long; just prior to recording *Piece Of Mind*, drummer Clive Burr was forced to leave the band for "personal reasons."

"There was a problem in Clive's family, and he just didn't feel right being on the road for 10 months a year when he was needed at home," a band spokesperson explained. "Right now it looks like he may give up his music career, but everyone in the band only wishes him the best."

Burr's replacement in the band, Nico McBain, has been a friend of Maiden's for a number of years. He has previously toured with Pat Travers and the French hard rock band Trust, and according to Steve Harris, has "already fit in amazingly well. He's fully integrated into the group. We see no reason that we can't be a stronger band with Nico's addition." □



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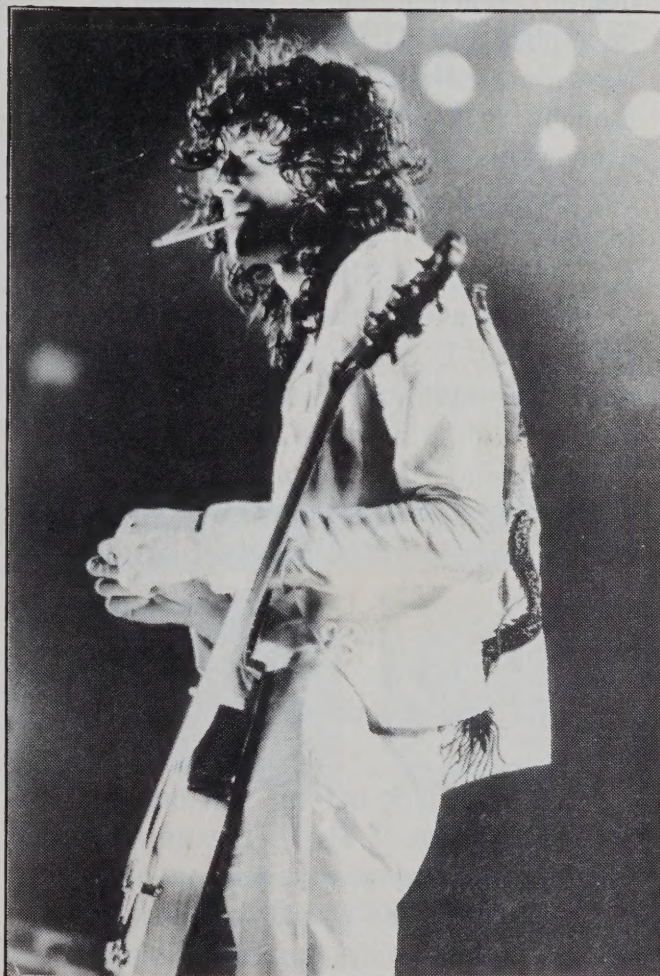
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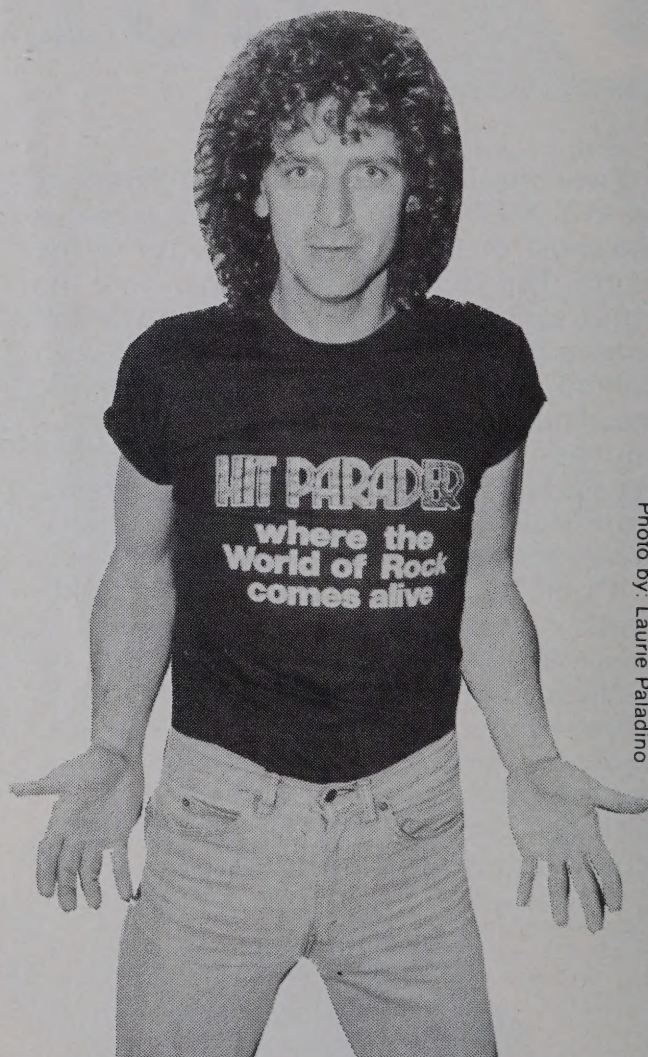


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## A black and white photograph of a young man with long, curly hair, wearing a light-colored shirt, playing an electric guitar. He is looking down at the instrument. The background is dark.

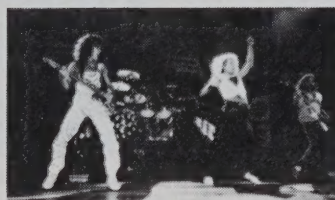
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# JOURNEY

by Andy Secher

## HIT PARADER MINI-SERIES



# EXCLUSIVE

Neal Schon: "I was always hangin' out with the hustlers and the sharks, and I knew the score when I was about 12."

### Part One Of A Four-Part Journey Series: Guitarist Neal Schon.

Despite the fame and fortune that Journey has brought him, Neal Schon still views himself as a street kid. "That's where I grew up," the handsome, muscular guitarist said as he sat in a Los Angeles restaurant. "I was always hangin' out with the hustlers and the sharks, and I knew the score when I was about 12. I guess when you grow up in an environment like that, it stays with you for the rest of your life."

Schon was born in New Jersey to a family that he

describes as "a little below middle-class, financially." The Schon clan moved to San Francisco when Neal was eight, and he grew up in that city's barrios, learning about urban street life the hard way. Despite his rough-and-tumble existence, however, Neal had already discovered his love for the guitar.

"I was considered something of a child prodigy," he admitted casually. "I started playing when I was really just a little kid on a cheap

acoustic guitar and I found that playing came very easily to me. I didn't have to bother with lessons or anything—I just picked the thing up and started to play. I was really into jazz and blues things. But I guess my major rock influence was Eric Clapton. I listened to every solo he ever did. I used to dissect and reassemble them—I got to know those songs better than he did."

Schon soon had a chance to prove that he knew Clapton's material better than the master himself. At the ripe old age of 15, Neal was spotted by Clapton during a stay in San Francisco and invited to come jam at E.C.'s show that evening. "It was an incredible experience," Neal recalls. "I just threw my guitar and amp in

a friend's car and headed over for the show. About halfway through the gig, Eric called me out and introduced me to do the solo.

"Eric had grown tired of being the star," Neal continued. "He was looking for someone who could step in and take some of the 'guitar hero' pressure off of him. After the gig he asked me to join his band as a full-time member, but I could see that he was going through a difficult personal period and I didn't want any part of that. I guess most 15-year-old guitarists would have jumped at the chance to work with a legend, but looking back, I made the right choice."

In a matter of weeks after turning down Clapton's offer, Schon was asked to join another band by an equally illustrious guitar legend—Carlos Santana. "The chance to play with Santana was too good to pass up. They were a local band, and they had a growing reputation. I figured I could learn a lot about the guitar and about being in a band from Carlos—and that I did. But that became kind of limiting for me after a while."

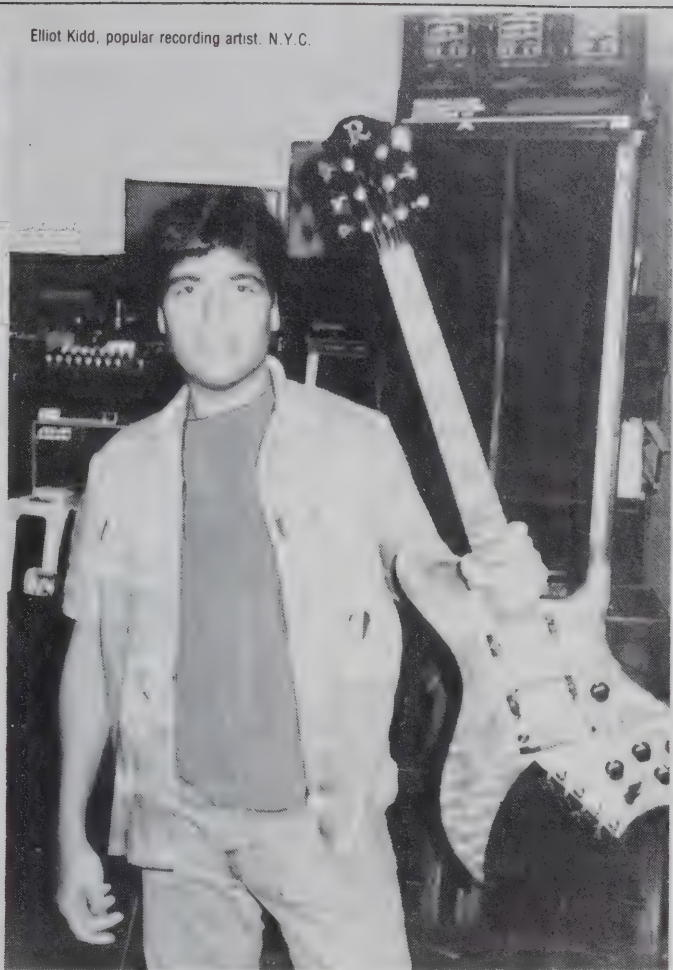
During his stint in Santana, Schon became fast friends with the group's keyboardist, Gregg Rolie, and the two began planning to form a band of their own. "We knew our future in Santana was limited," Neal said. "Carlos was heading in a more jazzy, Latin-oriented direction, while Gregg and I wanted to try a more progressive, rock and roll approach. We knew that a parting of the ways was inevitable."

Soon after, Schon and Rolie split from Santana to form Journey, along with drummer Aynsley Dunbar, bassist Ross Valory and rhythm guitarist George Tickner. "Journey was originally designed to be a very adventurous, almost experimental kind of band," Neal remembers. "That's why the success we've had over the last few years is so remarkable to me. I never imagined that we'd evolve into the kind of band we are. I'm very pleased with our development, however. We went through some rough times with Journey, and I can tell you that having the success we have now is a lot more fun." □



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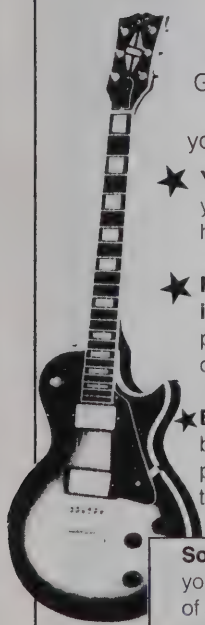
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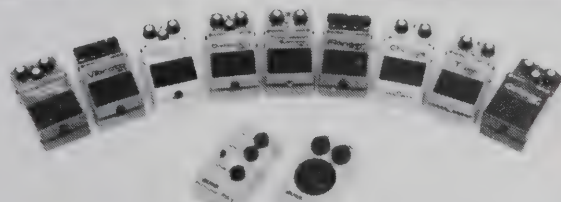
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# Heavy metal happenings

by Andy Secher

There's a story behind Bill Ward's reemergence as the drummer in Black Sabbath. "Billy had always been a part of the band," according to bassist Geezer Butler. "But he had some personal problems a few years back, and he just didn't feel up to touring six or seven months a year. Both Tony and I had kept hope that Bill would get himself together and rejoin us sometime in the future. Thankfully, that time is now."

\*\*\*\*\*

If Def Leppard's Joe Elliott looks a little different to you on the cover of **Pyromania**, it's because the vocalist has dropped some 20 lbs. over the last two years. "Hard rock is an image as much as it is a musical form," Joe explained. "I was never really fat — just a bit chunky. Now I feel much more comfortable on stage — and much more comfortable with myself."

\*\*\*\*\*

Look for the imminent release of Robert Plant's second solo album. The former Led Zep singer is planning a Spring tour of America, and wants a second album's worth of material out before he hits the road. "I don't want to do any of the old Zeppelin material," Plant has said. "I only want to do my own songs. I'm very anxious to get back on the road, and I feel I need at least two albums' worth of material in order to put on a proper show."

\*\*\*\*\*

Also on the Plant front, it seems that Genesis drummer/vocalist Phil Collins has agreed to tour with el Roberto. "He'll have a bit of free time between Genesis projects, and he'd welcome the chance to play with Robert," one Collins spokesman explained. "Phil enjoys all kinds of music, and playing live with Plant would fulfill a life-long dream."

\*\*\*\*\*

Ronnie James Dio plans to be taking his new band — featuring former Sab drummer Vinnie Appice, ex-Rainbow bassist Jimmy Bain and hotshot guitarist Vivian Campbell — on the road in the near future. "We're very excited about the group," Dio said. "It's really a band, not just me and a bunch of backing musicians."

\*\*\*\*\*



Def Leppard (left to right): Phil Collen, Joe Elliott, Rick Allen, Rick Savage and Steve Clark: Vocalist Elliott lost 20 lbs. before the recording of **Pyromania**.

With Nico McBain joining Iron Maiden (see story, page 4), our London source, Jack the Ripper, indicates that there's a possibility that ex-Maiden member Clive Burr will take McBain's place in the lineup of French metal masters, Trust. "Clive had to leave Maiden for personal reasons," Jack reports. "But if he decides to come back and play again, I know that the members of Trust would be very interested in having him."

\*\*\*\*\*

Van Halen is back in the studio working on an album that, according to Michael Anthony, "we had no intentions of making." According to sources, the band was planning to make 1983 a "tour year," travelling around the world and abstaining from the recording studio. Due to the financial needs of the band's record label, however, they were convinced to go back into the studio to crank out one of their platinum-coated specials.

\*\*\*\*\*

**HEAVY METAL HEADSCRATCHER:** What were the two names that Van Halen played under before choosing their present moniker?

**ANSWER TO LAST MONTH'S 'SCRATCHER:** The "real" names of Kiss' four original members are: Stanley Eisen (Paul Stanley), Paul Frehley (Ace Frehley), Gene Klein (Gene Simmons) and Peter Criscoula (Peter Criss).



\*\*\*\*\*

Judas Priest has been feeling a bit of heat back home in Britain due to their lengthy stay in America, promoting **Screaming For Vengeance**. While the Priest is currently in the midst of their first European tour in nearly two years, apparently the band's heart still lies on this side of the Atlantic. "We've been waiting for the chance to break through in America for a long, long time," Rob Halford explained. "When that opportunity came with the last album, we felt we had to take full advantage of it. We hope that our British fans understand."

\*\*\*\*\*

Rumors continue to circulate that AC/DC have had a falling out with producer John "Mutt" Lange. These problems will probably delay the boys' album for a couple of months until they either patch up their problems or find a new producer.

\*\*\*\*\*

#### LETTER OF THE MONTH:

Dear Mr. Secher,

As a long-time Ozzy Osbourne fanatic, I've been wondering why the Oz does some of the things he does. Why did he cut off all his beautiful hair a few months ago? Why does he insist on killing animals? Now, believe me, I love Ozzy and I love his music, but I would love him all the more if he wasn't so unpredictable.

Sincerely yours,  
Dorothy Redding  
Syracuse, NY

Dear Dorothy,

Even Ozzy doesn't know why he does some of the things he does. The last time we had a chance to speak, I asked some of the same questions as you. All he could answer was, "Sometimes I lose control. Sometimes I do things before I think about the consequences. I'm trying to change some of that — even though I probably never will." The reason he cut his hair was: "I just felt like doing something different. I promise that I'll never do it again."

\*\*\*\*\*

Vandenberg, having recently completed an American tour supporting Ozzy Osbourne, continue to grow into a major new metal attraction. Guitarist Adrian Vandenberg, whose six-string style has been favorably compared to that of Michael Schenker's, has been receiving more critical acclaim than any young axe-slinger since Randy Rhoads. "It's very nice," Adrian said. "But this is a band, and I want everyone to be noticed — not just me."

\*\*\*\*\*

For those of you who want to drop a line to the guys in UFO, they can be reached at: P.O. Box 4 D.A., London W1 4DA. If you want more of these special addresses, subscribe to **Hit Parader's Heavy Metal Hotline** newsletter.

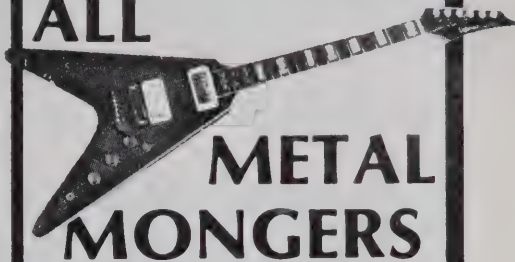
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Keep those cards and letters coming! I love hearing from all of you, so write to me: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.



Robert Plant: "I'm very anxious to get back on the road, and I feel I need at least two albums' worth of material in order to put on a proper show."

## ATTENTION ALL



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by Cary Baker

## Shooting Star



(left to right): Charles Waltz, Gary West, Steve Thomas, Van McLain, Ron Verlin.

**Each month *Hit Parader* takes a band back to its old neighborhood. This issue we journey to Kansas City, Missouri, with the members of Shooting Star.**

When going to Kansas City, some might take a plane and others might take a train. But imagine walking into One Block West, a rock and roll club located a block west of the Kansas/Missouri border on the Kansas side, only to discover that augmenting the scheduled local band is Shooting Star, that K.C. sextet that recently cometed up the charts with their *Ill Wishes* LP.

Van McLain, like his Shooting Star compatriots, is a native of Kansas City and, although he and bassist Ron Verlin lived in London for two years, has never thought it necessary to permanently relocate.

"I've seen most of the country," he says, "and I don't know how others feel about this, but to me every city's about the same. There are areas of New York or Chicago that look exactly like where I live. Besides, it's good to get away from the music industry. Kansas City is only a plane ride away to anywhere you want to be."

McLain recalls many nights spent at One Block West as a spectator, witnessing the evolution of a talent pool from which emerged the Ozark Mountain Daredevils, Brewer & Shipley and, obviously enough, Kansas. The club has always had an extraordinary traffic pattern (the drinking age is 18 for 3.2 beer in Kansas, 21 in Missouri). And the talent concentration was inevitable in a metro area of one-and-a-half-million.

Kansas City is known principally as Hog Butcher of the World ever since Chicago resigned the title, and as a jazz hub — home of roll 'em greats like Big Joe Turner and Pete Johnson. McLain partakes liberally of both, often in a single night.

"On a Friday night, I might begin with a good meal which typically means going to the Plaza area, an outdoor shopping area with a whole lot of stuff imported from Spain. There's a restaurant I like called the Plaza III.

"But more times than not, I go someplace funky, down to 12th and Brooklyn to a barbecue place called Arthur Bryant's, which is probably the funkier restaurant anywhere. Guys grab your food and throw it on a plate with finger marks on the bread. And it's the greatest barbecue in the world. In fact, five presidents are said to have eaten there. You couldn't *imagine* a president going

in there!"

McLain's Friday might continue with a little bit of K.C.'s second resource, jazz.

"If Kansas City has any kind of musical heritage, it's jazz. And anyone who's a jazz freak knows about Milton's. It's been there since the 1920s. When jazz was happening in this city, it was happening at Milton's. It's down by where the barbecue place is — pretty well burnt-out. You get a real sense of the fact that jazz has kind of died out; at least it's not like New Orleans and seeing club after club in the French Quarter. Milton's is one of the few.

"Pat Metheny plays there sometimes. He's from K.C., and although he plays his *publicized* shows at the Uptown Theatre these days, he'll sometimes go down to Milton's afterwards. Or, if you know about it, after George Benson plays a show at the Kemper Arena, you can see him play at Milton's. It's mainly a tribute to Milton, who's almost 90 years old and still runs the place. I enjoy going there because I still get in without getting knifed."

McLain has jammed with Earl Klugh and certain other jazzmen, though the rocker concedes "I'm not a particularly great **jazz** guitarist even though I like the music."

But if you happen to be driving through the warehouse district of town, don't be surprised if you hear strains of meteoric rock and roll emerging from this seemingly moribund pocket. There, far removed from distraction, Shooting Star maintains its rehearsal space, demo studio and management offices.

A little like New York's Soho?

"Yeah," McLain replies, "an awful lot like that. I was living in New York and we used to rent time in a lot of those lofts to rehearse. You know, you pay ridiculous amounts of money to use the equipment."

Do the neighbors ever issue irate ultimatums?

"Neighbors?" McLain retorts. "This is a *warehouse* district. There's nothing at all around for miles."

Shooting Star's plans call for keeping a home base in Kansas City and taking their show on the road everywhere they can. However, McLain believes that bands who pound the K.C. circuit in hopes of being "discovered" are sadly deluded.

"For years, the music scene here was non-existent. Now, there are a lot of places for bands to play in. Some operate on the myth that the record companies will come here. We went to New York to showcase. Unfortunately, there's a lot of great talent that never realized that and died away in the bars."

So why do they stay?

"Because it's home," McLain says, "and because we can pay \$200 rent here for the same place that'd cost us \$1,000 in New York." □



# That's Unbearable!

CHEAP TRICK'S ROBIN ZANDER



Larry Paladino



# Ozzy Osbourne

## Still Crazy After All These Years

Laurie Paladino



Mr. John Osbourne at his country estate: "Working for me really means locking up your house, kissing your wife and kids goodbye and not seeing home for a year."

### Rock's Reigning Madman Lets The Good Times Roll.

by Andy Secher

**"T**his is disgusting," Ozzy Osbourne moaned as he stared at a plate of creamed chicken that had been placed before him. "Typical American food," he added. "There's nothing to sink your teeth into — just easy to digest mush. When I eat I want something with substance — I want something that has some resistance when I bite into it."

Ozzy was on a roll. His rantings and ravings had attracted a sizeable group of spectators to his table in one of New York's poshest restaurants. As his eyes broadened

mischievously at the sight of the audience, he turned to his manager/wife Sharon, who was seated next to him and said in a voice that could be heard across the room, "If this is the best this place can do, maybe I'll buy it and start my own restaurant. We'll call it Ozzy's Place. Our specialty will be chickens with their heads bitten off — I bet we do a smashing business."

As the crowd around Ozzy's table continued to grow, the restaurant's management sensed that it had a problem on its hands. "Phone for you, sir," a maitre d' said as he

approached his Ozzness. "For me?" Ozzy replied as he got up and walked out of the room, followed closely by his entourage. "I'm sorry sir," the restaurant manager said once the Osbourne party had cleared out of the dining room. "But we can't let you eat here. You're causing too much of a commotion."

"That's alright," Ozzy said with a smile. "We'll just have to take our business somewhere where they know how to prepare real food." With that, he picked up his blue wool coat and scarf and walked out into the chilly spring evening. "Sometimes it's fun to cause a little scene," he said with an impish grin as he strode down the street. "It helps keep things exciting."

Over the last few years, few performers in rock and roll have kept things as exciting as Ozzy Osbourne. With his legendary on-stage and off-stage antics keeping him constantly in the middle of a media hurricane, Ozzy has transcended the bounds of rock to become a true international celebrity. Of course, the fact that his first two solo albums, **The Blizzard Of Ozz** and **Diary Of A Madman** have sold over five-million copies worldwide has helped keep him in the public eye. Now, as he completes work on his new album, **Bark At The Moon**, Ozzy is prepared to "make sure everyone remembers me long after I'm gone."

"Everything I do is part of a plan I have. It's not that I crave publicity or that I need attention — I just want to have fun. Everything I do, whether it's in my hotel or on stage, is part of my plan to make the whole world have more fun. It's a worthy cause. The only trouble is that people take me so fucking seriously. That's when the joke's on them. They think I'm crazy, an absolute loon, and they may be right. But at least I'm having a good time, and, really, I'm not hurting anyone, so I don't see what the problem is."

"The new album is the key to my future success. It's the first record I've made in almost two years. I had recorded both of my earlier albums at about the same time, so this is the first chance I've had to record since then. I like to do things that way because I know once I've





**Ozzy Osbourne and his twin brother Snozzy:**  
**"People take me so fucking seriously. That's when the joke's on them."**

finished recording I can concentrate on touring and not have to worry about making a new LP. While I was in recording **Bark At The Moon** I wrote and recorded enough material for another record. I may call that one **Killer Of Giants**. Now that I have all this material down, I can concentrate on my live show for the next year. It's the only fucking way for me to do things."

**Bark At The Moon** represents the introduction of Osbourne's new recording and touring band: guitarist Jake E. Lee and bassist Don Costa, who join holdover drummer Tommy Aldridge. This represents the third incarnation of Ozzy's group. The first featured bassist Bob Daisley, drummer Lee Kerslake and the late, great Randy Rhoads, who was tragically killed in a plane crash in March 1982. The second "Blizzard of Ozz" consisted of drummer Aldridge, bassist Rudy Sarzo, and guitarists Bernie Torme

(who toured with the band for three weeks following Rhoads' death) and Brad Gillis.

This revolving door policy has had little effect on Ozzy and his music. "The only truly important member of the band was Randy," Osbourne said. "He was a saint — the greatest pure guitarist I've ever seen or heard. He was a natural, a born star. The rest of the people I work with are just there to play a fucking role. Anybody who's competent would do. The people are paying to see me, not them. That's why I don't need a bunch of fucking egos on stage when I'm up

there. Everybody's got to be willing to play their role in order for this group to be successful.

"The band is very interesting right now. Jake E. Lee was introduced to me by the same guy who introduced me to Randy. He said, 'This guy's great, he'd be perfect for you.' He was right — he's an amazing guitarist. He's half Irish and half Japanese, so he's an interesting-looking fucker as well. He's no Randy, but he's somebody who I think I can work with for quite a while. Don Costa, the new bassist, is a really strange guy. He's a masochist. He straps a cheese grater to the back of his bass, which rips his flesh every time he moves. By the end of a performance he's a fucking bloody mess."

Osbourne's new band has proven to be a talented, if somewhat colorless, unit. Throughout the new album, Lee and Costa present a tight, powerful backdrop for Ozzy's



deranged metal anthems. On songs such as *Rock and Roll Rebels* and the title cut, the band rocks with an almost lethal intensity.

**"Everyone thinks I'm crazy, an absolute loon, and they may be right."**

"This is a very difficult gig for anyone," Ozzy said. "Jake E. and Don have been great so far. I know I'm not the easiest person to work for. I'm driven — I like to spend years and years on the road without taking a break. I love it. Not everybody can put up with that. I know that a lot of people we were considering for the guitar and bass positions just weren't willing to put up with that kind of schedule. Working for me really means locking up your house, kissing your wife and kids good-bye and not seeing home for a year. It's like the sailors in the olden days. Our tours go on and on and on."

On the road, Ozzy's somewhat deranged brain is constantly at work thinking up new and different ways to turn on rock fans. On his recent European tour, for instance, he utilized a stage set that highlighted dwarfs spewing blood, cloaked demons that wandered across the stage, and a set that resembled a tomb. For his upcoming American tour, he's planning a stage set that will highlight the concepts put forth on *Bark At The Moon*.

"The new album was written with the stage in mind," Ozzy explained. "That's where the music really comes fucking alive! I have some ideas for the stage that are going to be crazy — they'll be just wild. I'm sorry if this disappoints some people, but I'm not going to be killing baby animals or biting the heads off bats this time. I think we'll just let the theatrics I'm planning carry the show. I hope that the days with the animals are over. That was something I did on the spur of the moment — I was just fucking crazy. I don't want to do that anymore."

To show his concern for animals, in fact, Ozzy recently contributed \$5,000 to the A.S.P.C.A. "When I first suggested that, some people said, 'You've fucking got to be kidding!' I told them I was quite serious. After all, I've given all the animal lovers a bit of a hard time over the last few years, and this was my way of saying that there were no hard feelings. I've been very lucky recently. *Speak Of The Devil* has done better than I ever expected, and this band is working out very well. I thought it might be time to close some old wounds."

As Ozzy said, the success of his live album, *Speak Of The Devil*, has surprised even the Big O himself. The album has sold over a million copies in the U.S. since its release in November, and it continues to receive massive airplay on radio stations from coast to coast. "I never expected it to do as well as it has," Ozzy said. "It was something of a throwaway as far as I was concerned. I originally had wanted to do an album that was half the old Sabbath songs and half my newer material featuring Randy. I wanted to call the package *History of Ozz*. But my record company

insisted on calling it *Speak Of The Devil*.

"If they had called it *History Of Ozz* they could have put Randy's work on it," he continued. "But I wasn't about to let them put him on an album called *Speak Of The Devil*. That would have been a crime in my eyes. Randy was a saint, and to tarnish his name by putting him on an album with the devil's name on it would have been unthinkable. When my record company insisted on that name, I had to go back and reconsider my options. That's when I decided to record an entire album of the old



"The new album was designed with the stage in mind. That's where the music really comes fucking alive!"



Sabbath material. After all, that material is mine as much as theirs."

Of course, the members of Sabbath have been far from happy about Osbourne's pillaging their musical treasury. Sabbath bassist Geezer Butler has called Ozzy's album "something of a joke," while dismissing it as "totally inferior to **Live Evil** (the Sabs' album)." Ozzy, on the other hand, views **Speak Of The Devil** as "an exciting album, nothing more, nothing less. It documents the show we did on that night."

"I know there's been a bit of controversy among the guys in Sabbath and myself over the years, but that's behind us," Ozzy said with a smile. "I see both Terry (Butler) and Tony (Iommi) quite often. Terry and I get together for drinks out in L.A. every now and then, and Tony came to one of our European shows a few months back. He came backstage to say hello, which I thought was very nice. He didn't seem too upset about the album controversy. Luckily, both Sabbath and I have enjoyed a lot of success over the years. We've been through a lot together and apart. We'd be silly to let a little musical controversy ruin what it took us years to develop — our friendship."

As it turns out, the paths of Osbourne and his former Sabbath mates have been crossing with increasing regularity over the last few months. It seems that Ozzy's father-in-law, Don Arden, who also happens to own Jet Records (Ozzy's label), has become the manager of Black Sabbath. While Ozzy dismissed this as "nothing to get excited about," he didn't cast aside the chance that he would one day work with Butler and Iommi again.

"I could see doing something with them sometime in the future," he said. "I think it could be a great deal of fun. I love the old songs, and I love Tony and Terry as well. They're like my brothers and they always will be. There's no chance of us doing anything on a permanent basis, however. Those days are gone. The fact that they're being managed by my father-in-law means nothing. That's purely a business decision. Actually, my father-in-law and I aren't getting along that well at the moment — it's just one of those family feud situations. If he wants to help Sabbath, that's fine with me. I happen to know that he's told them that they don't need this crazy man anymore," he added with a high-pitched cackle. "He may be right, but thankfully, I don't need them either." □



"I've given all the animal lovers a bit of a hard time over the last few years."



# The Police



The Police (left to right): Stewart Copeland, Sting, Andy Summers.

## blondes have more fun

by Ellen Zoe Golden



### Sting, Stewart and Andy Tell All.

No matter how hard you look, it seems the Police can do no wrong these days.

Coming off a successful world tour that supported the hugely popular **Ghost In The Machine** LP, the three blond boys parted professional company to pursue solo activities. Wouldn't you know it, Sting garnered rave reviews for his performance as Martin Taylor in **Brimstone & Treacle**, while Andy Summers waxed a surprisingly accessible instrumental album with Robert Fripp called **I Advance Masked**. Although Stewart Copeland's soundtrack score to Francis Ford Coppola's **Rumblefish** has yet to appear, his track record as the Police's steady pulse indicates that his private project will be solid, to say the least.

With these facts in mind, there's very little surprise that the trio should name their latest group effort **Synchronicity**. After all, that term does mean to come together at the proper time. Copeland summarizes the Police's vinyl reunion thusly: "We topped ourselves with this new album with different expansion and different refinement by taking different avenues."

There has already been miles of analytical ink spilled about this band's prowess as a unit and as separate entities, and **Hit Parader** figures the best explanation for their success comes from the source itself. Thus, we give you the Police, in their own words.

### STEWART COPELAND, Drummer

"All three of us have always had a hell of a swagger. We've been swollen headed since we started off. Even for our first gig in the States, we were just as egotistical as we are today. And I'm proud of that fact. So, we don't have any more self-confidence than we had in the beginning. In fact, we probably had even more then, because it was still in front of us to prove. Now we can relax, having proved it."

\*\*\*\*\*

"I'm used to working with Andy and Sting — two guys who seem able to do anything."

\*\*\*\*\*

"With every album, we attempt to take a chance and every album seems to be a departure from the previous one. But we've accomplished more of a departure this time. It's not a new philosophy or anything, but we've just been successful."

\*\*\*\*\*

"It sounds a bit Machiavellian, but the Police has actually gone according to plan. It sounds terrible to use words like plan and strategy with artistic concepts, but I say that quite innocently, really. We just decided we wanted to have a group that was free to develop in its own way and come up with our own goods, without the pressures of the industry."

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"The drums are like tennis: They might not seem like the most intellectual things in the world — I've got other things to occupy the higher areas of my mind — but I enjoy playing them. It actually takes a lot of concentration and it's a very deep subject that I find absorbing."

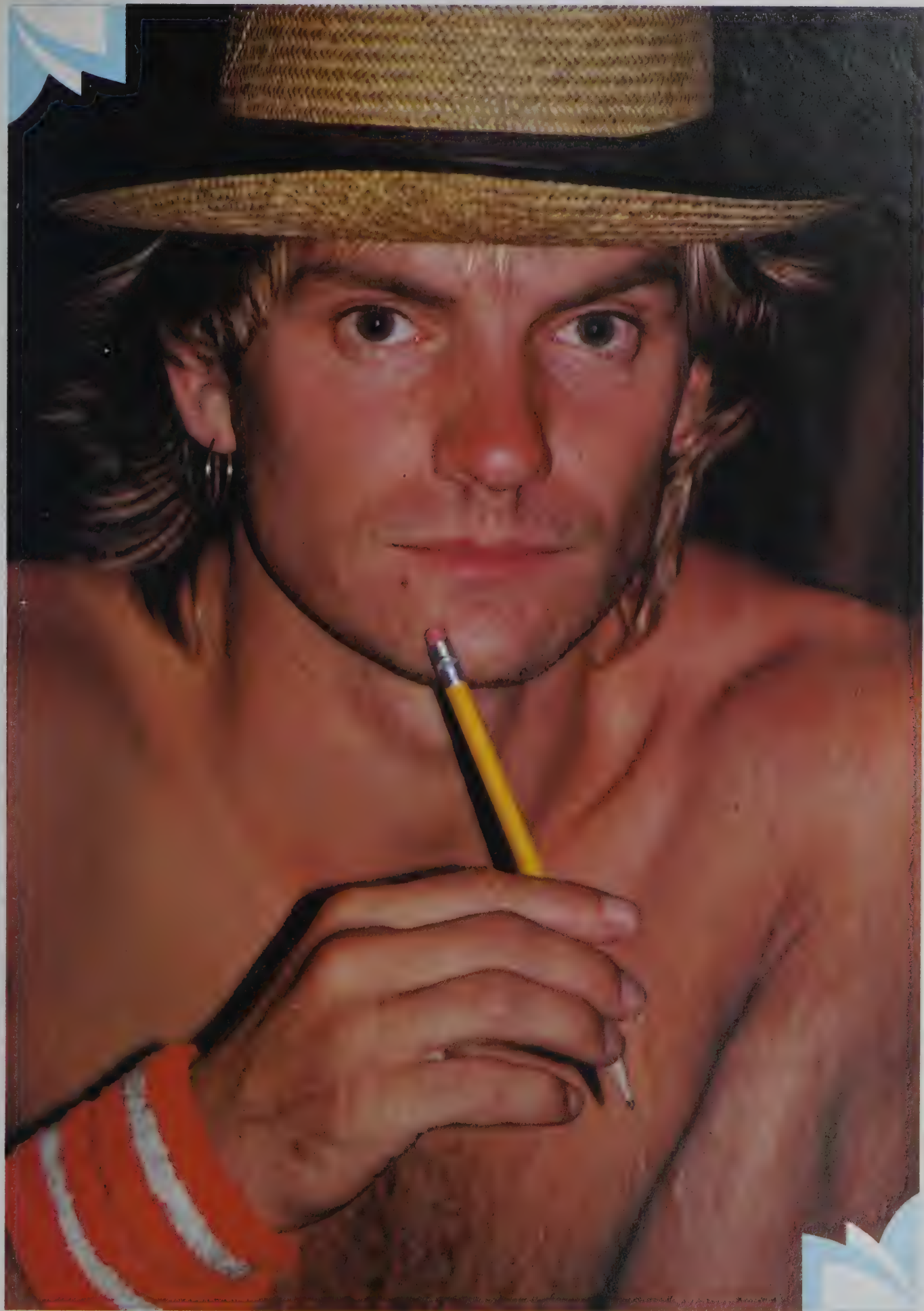
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"I'm a frustrated guitarist, a frustrated piano player, a frustrated everything!"

### ANDY SUMMERS, Guitarist

"I think — and hopefully I'm not bragging — we're all virtuosos, technically accomplished musicians. It obviously goes beyond just that to make original music."







**"All three of us have always had a hell of a swagger. We've been swollen-headed since we've started."**

Technique is one thing, the way you apply it is something else. That's the creative part."

"We usually reach a sort of tense compromise in the studio."

"Because of the background of the three of us, we are probably in-built cynics, which is okay. I don't mind cynicism because it's a sign of understanding reality. If you make really good music, and you believe in it, you do what's needed to get your music across."

"It's not because we're not good and don't have feelings that we get attention, but because we *do* have feelings and we *do* have the drive to succeed. Most people lack understanding and don't really think far enough ahead. They just look at the surface things and they don't really think about what's gone on with the Police."

"At this point, the Police is the prime thing in our lives. The band fuels everything else. It is now possible for us as individuals to have satellite projects because we're all good enough to go off and do that. It's very necessary — certainly for me — to get outside the group. Musicians that get locked inside a group lose sight of themselves as players. You've got to be able to function in more than one framework and not throw all your eggs in one basket."

## **STING,** **Vocalist/Bassist**

"There are demons inside me, but I manage to use them for my furtherance."

"I feel that everything is temporary and that makes me happy. I can't stand the idea of permanence. I feel a very strong pull toward freedom as opposed to responsibilities."

"Some people hate us, and hate me. I'm sure what creates 'like' in one person creates 'dislike' in another. That's just human nature. It balances out. I'm sure people loathe us as much as people love us. That just makes sense to me as an equation."

"I don't want to play in a band when I'm older. There's a time in your life when you can't do it, when it's not dignified, when it doesn't feel natural. I hope the day that is true, I will wake up and realize it. At the moment, I don't feel foolish. I'm not doing it for the money. I do it because I love it and because I'm good at it."

"I don't have much in common with rock and rollers. I don't have many friends in rock and roll. I don't think it's necessary to belong to rock and roll to be a good player. I'm an introvert who's an extrovert on stage."

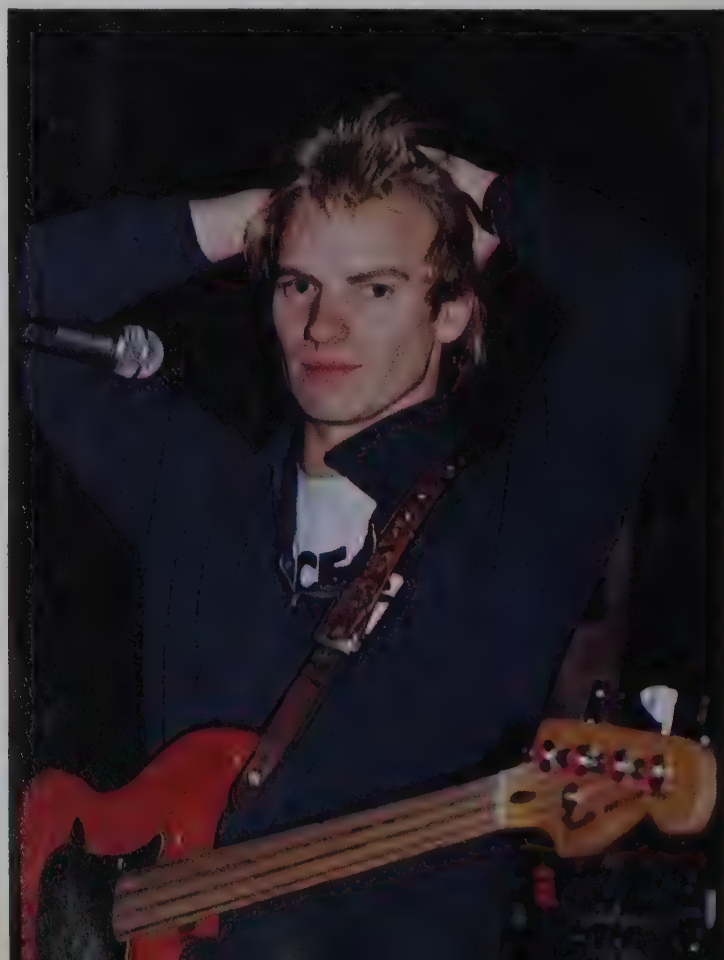
"We have to create a myth. I like distorting what I consider to be the truth, but then again, I don't know what the truth is anyway."

"I'll give enough to keep people's interest. If you give everything, people will get bored with you. I also lie a lot."

"The rumors that the Police are breaking up are mainly put about by the band itself. The truth is, bands are temporary; they're not forever. They can't be. Everything is temporary. You have to point out that this can end one day, and should end."

"We've been together for six years, and we needed a break from each other. What I do in my spare time is make movies. What Andy and Stewart do is their own business. There's no conflicts, really. We've got a group, but we're not joined at the hip. The other two members don't get much writing credit on our albums. They need that outlet, but I don't."

"By throwing curves at people like **Brimstone & Treacle**, people will get confused. That's a deliberate policy on my part so that I don't paint myself into a corner. In effect, people won't say, 'Oh, yeah, the sex God' or horseshit like that."□



Lynn Goldsmith/LEI



# Celebrity rate a record

Over the past year, we've had some of the world's greatest rock stars give us their impressions of records that went on to become big hits. This issue, we've decided to look back on the last year's flubs and fluffs. Keep in mind that these records were reviewed by our guest deejays shortly after their release; the artist had no way of knowing if the song would become a hit.

## *On The Loose, Saga*

reviewed by Pat Travers

I used to know the keyboard player, but he figured the group wasn't going to make it, so he left. They were good when I saw them a couple of years ago. It's amazing how many groups Rush has influenced. It's all right, it's a good song. I just like things a little sweatier. It's a bit too clean for me.

## *Rock The Casbah, The Clash*

reviewed by Aerosmith's Tom Hamilton

I have the record at home. This is my favorite song off the album; it snuck right up on me. I found myself playing it without knowing why I like it. They're not afraid to explore anything and I like that. They take risks. That's what these guys are all about.

## *Rock This Town, Stray Cats*

reviewed by Aerosmith's Tom Hamilton

I like this song, but I don't know if I'm that crazy about the production. I know they were going for that old sound. They could have used more balls. People always say borrow from the past, but I'd say this was a case where they should have borrowed from the present.

## *Who Can It Be Now?, Men At Work*

reviewed by Kansas

**Kerry Livgren:** I love it. Interesting lyrics, good melody.

**John Elefante:** I like it. It's different.

## *Somebody's Baby, Jackson Browne*

reviewed by Kansas

**Kerry Livgren:** I don't like it, it's too typical.

**John Elefante:** Wait for the hook. We hear this song everywhere we go.

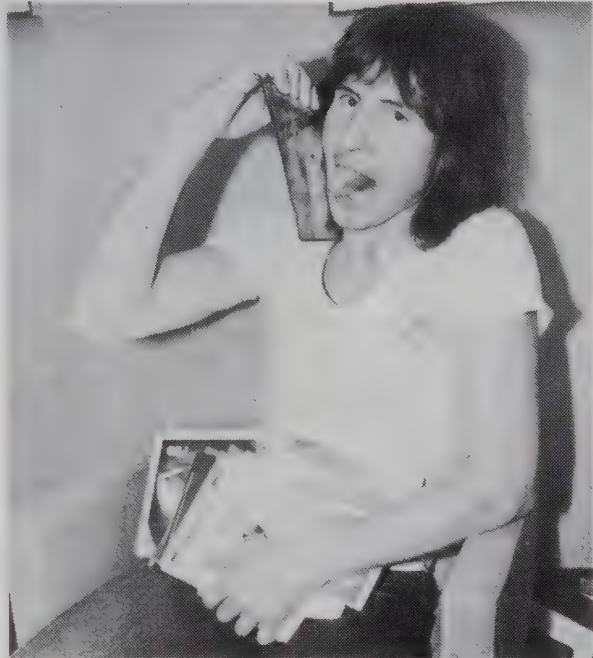
**Dave Hope:** That's Jackson Browne, and it's real poor for him.

**Robby Steinhardt:** I know he doesn't have an album coming out, and that this is for a movie soundtrack. It wouldn't be wise for him to have this on his own album, but it's appropriate for the high-school theme of the movie. I've always loved his music, but I don't like this.

## *I Ran (So Far Away), A Flock Of Seagulls*

reviewed by 38 Special's Jeff Carlisi

I don't like it. Musically, it was interesting; if it was a better song, the band could be interesting. It sounded like typical new wave with nothing fresh about it.



UFO's Phil Mogg once called Van Halen "the hookers of rock."

## *Don't Talk To Strangers, Rick Springfield*

reviewed by UFO's Phil Mogg

General Hospital here we go. Soap to the balls. The nurse told him don't talk to her ever again; obviously relevant. Very American. I think *Jessie's Girl* is the best thing he's done and will ever do. The Sammy Hagar number he did after that was real sensible, but I'm afraid he's going to be a surgeon for life.

## *Kids In America, Kim Wilde*

reviewed by Krokus

**Chris Von Rohr:** I say she should paint her hair black and become a backing vocalist for the Joan Jett combo, the Blackhearts.

**Marc Storage:** No, Joan Jett is rock and roll. I'm not into this fashion rock, but I'm really into her body. Her music is too precise, without soul. She could be doing better things, like giving me head.

## *Body Language, Queen*

reviewed by Krokus

**Marc Storage:** Back to the revival of Queen's experimental disco-rock. What's happening to hard rock? They don't rock anymore. This is a disap-

pointment from my point of view. I'll bet they're happy selling in every disco in the world. What happened to *Bohemian Rhapsody*? That was a masterpiece. You got goosebumps. Not this; this is a joke.

**Chris Von Rohr:** I prefer Brian May's songs.

**Marc Storage:** They hang out in the Sugar Shack in Munich. I tell you, when you walk in there, it's full of plastic people. It's like L.A. I went in the Sugar Shack. I left after a half hour and that was too long.

## *Tainted Love, Soft Cell*

reviewed by Joe "King" Carrasco

Oh yeah, I know this song, it's a good single. Reminds me of an '80s version of early Yardbirds. I like the effects.

## *Don't You Want Me, the Human League*

reviewed by Joe "King" Carrasco

This is Number One in England, did you know that? I'm trying to figure out who this sounds like. Good dance band. Yeah, I like this song. I like songs with boys and girls singing. I hope they're nice because the song is good. It'd be a shame if they turned out to be assholes. Make that arsholes. □



# Record reviews

by Roy Trakin

## TRIUMPH

*Never Surrender*  
**BLACK SABBATH**  
*Live Evil*

Betcha thought psychedelic youth-politics went out with tie-dyes and drum solos. Well guess again, banana peel breath, for these two bands are issuing a clarion call to arms, even if Triumph seem content to turn into the Canadian RED Speedwagon while the Sabs slog along, dredging up the same old (but great) *War Pigs* and *Iron Man*. Both groups hew closely to the Metal Rules of Order, making the personal factors stand out that much more clearly.

Triumph is all logo, eagle and Nietzsche, but any fascism in their paeon to positivism is lost in their earnest exhortation. Rik Emmett is the guitar whiz who ain't afraid to flash or voice such die-hard sentiments as "Where there's a will, there's a way/Every dog will have his day,"\* on *All The Way*. That's taking rock's reliance on cliché too far.



Elsewhere, Emmett denounces *Too Much Thinking*, which makes me a tad uneasy, even if he tempers that with the wistful *A World Of Fantasy*. Like fellow countrymen Rush, Triumph presents an idea of perfection for their audience that's impossible to attain. These canny Canucks have begun the broadening process which will transform their heavy metal into the harmony-laden blandness of Styx, Journey or Foreigner. The very kids they're encouraging to accept responsibility will be the first casualty of Triumph's AOR assimilation.

One thing Black Sabbath would never do is compromise, God bless 'em. This dinosaur two-record live set comes with all the '60s rituals intact — audience singalongs, drum and guitar solos that last for half the side ... Ozzy did many of these same Sabs classics on his recent double-LP. But guitarist Tommy Iommi and bassist Geezer Butler provide the famous Sabs wall-of-sludge for *Live Evil*, bludgeoning each riff into indistinguishable pulp, with all-time-worst drummer Vinnie Appice pounding the nails into the coffin and all-time horrible vocalist Ronnie



James (oh, my God no) Dio singing *N.I.B.* like it was about something.

Of course, no one can ever touch Ozzy's approach — he merely shouts out the words, giving each one equal weight, thereby distracting from how D-U-M-B they really are. Ozzy had to be the soul of Black Sabbath just as surely as Iommi and Butler form the pulsating, blood-pumping heart. Let's get 'em back together for a third, this time triple-LP set of Black Sabbath tunes, including one whole side of *War Pigs*, OK? Now, *that* would be the album of the year. Think of it. Ozzy and Black Sabbath, together again. After all, they need each other. They *deserve* each other.

**BOB SEGER AND THE SILVER BULLET BAND**  
*The Distance*  
**GARLAND JEFFREYS**  
*Guts For Love*

These two veteran rockers approach middle age with a combination of anger and sorrow on their latest LPs. What's unusual here is that the more successful Seger sounds a rather sad note of defeat while the feisty Jeffreys belies his



erratic career with a wonderfully mature mining of his roots in sweet and soul music. **The Distance** makes it seem like the Detroit native's as depressed as his city; **Guts For Love** is a loving valentine to Garland's N.Y. melting pot.

Bob Seger's records come fewer and further between these days, so maybe it's proper to be thankful for anything new at all. In fact, **The Distance** has its moments: *Makin' Thunderbirds* is all cliché, but it also expresses the sort of painful nostalgia for the "good old days" when G.M. ruled that truly hits home in these recessive times. But, after *Allentown* and *Nebraska*, isn't this rockin' Motortown lament a little too little, too late?

Seger's even rounded up stray E-Street members and dreaded El Lay sessioners for the album, irking a few former Silver Bullets mightily in the process. He's also homogenized the sound, straightened out the raw edges and generally completed his trip into the middle of the road. Sure, a lot of people are going to hear *Even Now* and *Roll Me Away* as AOR radio anthems, but neither is as specific nor as personal as *Night Moves*. Seger has fallen prey to the Springsteen syndrome on **The Distance**: he's begun to talk in actual experience. And three solemn ballads in nine songs makes this feel like you're the one who's travelled a long way.

Garland Jeffreys, on the other hand, shows neither bitterness nor frustration about his own less-than-star status. Over his last few albums, Jeffreys has looked toward AOR as his natural home, covering rock standards like *96 Tears* and employing members of Graham Parker's *Rumour* in his attempt to be the black/white answer to



everyone from Elvis Costello to Bob Marley to Lou Reed. On **Guts For Love**, though, the man has shorn his dreads, shed the pretensions and come up with a warm and loving LP that smoothly integrates his many strengths. The title track is a lovely ballad in which Jeffreys comes across like a wavering Johnny Mathis, while *What Does It Take*, the old Junior Walker chestnut, proves once and for all ... Garland's got soul! *El Salvador* and *American Backslide* are potent political statements that don't preach, but put current events into a private perspective; *Shout* proves Jeffreys can do electrodisco almost as well as Prince. This is pop music made by a musician who's not afraid to face growing up. It is rock and roll for adults. Which may turn out to be its biggest problem.



## JOURNEY Frontiers

The Scarab lands and five Journeymen plummet to earth, having escaped from the Land of Mediocrity to become Large Stars and dwell at the top of the charts forever. **Frontiers** is this veteran Bay Area group's followup to the megahit **Escape**, so you can't really blame them for not messing with the formula, can you? Journey is trying to keep pace with the future. After all, they had a video game named after them.



To their credit, Journey has become a tight-knit unit through hard-earned-experience — their ensemble work is impressively seamless. Steve Perry has even toughened up those airy vocals of his, adding a touch of smoke to the helium while Neal Schon pulls out a number of reasonably hot licks and Jon Cain is allowed to get a little modern on synths. The LP's first side is slow indeed, though, featuring a quintet of mournful dirges about typical hazards of the rockstar biz like lost loves and endless touring. Wake me when it's over.

The band does bare its teeth just in time for side two, tackling such nasty issues as sado-masochism (*Edge of the Blade*), juvenile delinquency (*Troubled Child*), marital strife (*Back Talk*) and futureshock (*Frontiers*). But the rockin' out is way too tame and tasteful to ever be offensive or lewd. This is mature, adult rock and roll. Even on **Frontiers**, Journey plays by the rules. For better and worse.

## RIC OCASEK Beatitude

As mastermind of the Cars' sleek sound, perpetually shaded, gangly Ric Ocasek has created an arena rock built upon surprisingly experimental ground. In his band, though, that avant-garde tendency has been tempered by the pop-rock gloss applied by Elliot Easton's ringing guitar, bassist Ben Orr's pretty-boy pout and David Robinson's metronomic drumming. On **Beatitude**, Ric's skeletal rhythms remain, but the melodic meat appears less frequently. "I live in a world of technology and tinsel," mourns Ocasek in *Time Bomb*, inadvertently describing his solo debut to a T.

*Jimmy Jimmy* gets the album off to a very promising start, its stark, electro be-bop percolating underneath a Suicide-like tale of youthful alienation/redemption. Ocasek's lyrics on **Beatitude** are more direct than his elliptical verses for the Cars, which refuse to gaze below the shimmering surface. *Something To Grab For*, the first single, is also the most Cars-like, while



*Prove* and *I Can't Wait* are fairly direct love songs indicating desire and need. Musically, though, *Prove* is a thin, white synthfunk that mines Bowie's *Young Americans* turf, and *Out Of Control*, co-written with Cars keyboardist Greg Hawkes, finds Ocasek's through-a-telephone-receiver vocals recalling Major Tom's space odyssey.

Compared to the Cars' seamless amalgamation of pop forms, **Beatitude's** roots are out front for all to hear. Ric Ocasek's first solo effort reduces his band's music to those elements that make it work, which means, finally, it's for students of the form only.

## THE JAM Dig The New Breed

Well, you won't have the Jam to ignore any more ... For the past six years, this power trio has dominated the U.K. charts, but has barely made a dent over here. So now, rather than fade away like so many bands, these survivors of '76, the year punk stormed Great Britain, have called it quits. Ironically, they bow out just as the group they're most often compared to, the Who, slogs around the States one more time for the big payoff. I like the Who, too, but the Jam are the ones who've made good on their promises of maintaining integrity and belief in higher ideals, if not longevity.



If you never paid attention to the Jam, hame on you. **Dig The New Breed** is a farewell live album that takes you on a chronological tour of this seminal group's history. From the 100 Club performance of the savage call-to-arms, *In The City*, recorded during the halcyon days of '77 through the purposely stark and forbidding *That's Entertainment*, from April '82, the Jam essayed an uncompromising stance.

**Dig The New Breed** is neither a greatest hits collection nor a particularly powerful live album. It is rather a series of snapshots from a band committed to making the world a better place, and often despairing when they were unable. You can understand Weller's words here, you can feel Bruce Foxton's supple bass and Rick Buckler's martial rhythm. If you were there, it will bring back fond memories. If you weren't, it'll give you a clue to what you missed. The Jam were something very special.

## RANDY NEWMAN Trouble In Paradise

Coming from a famous family of soundtrack composers, Randy Newman learned to write songs like movies very early. His best work reflects that cinematic perspective in compact narratives, with recognizable characters (some would say stereotypes) in ordinary situations. Unlike his fellow L.A. singer/songwriters, Newman rarely sings about himself; the humor in **Sail Away** and **Good Old Boys** was in the hip irony of a smart-aleck intellectual crooning about racism, Cleveland and short people from a redneck point-of-view.



**Trouble In Paradise** features a dozen tiny screenplays that travel from the joys of lala land (*I Love L.A.*) to the exotic allure of South Africa (*Christmas in Capetown*) and decadent Miami. The music backing the always-clever lyrics is what makes Newman's seventh album in 14 years perhaps his finest. The gleaming AOR sessionman sheen punches up (and distracts from) some biting social commentary.

The hilarious set-piece, *My Life Is Good*, sends up a spoiled nouveau riche rocker who's so privileged, Bruce Springsteen begs him to be The Boss for a while. Swelling keyboards and a fake Big Man sax solo by guest Ernie Watts complete the tongue-in-cheek tribute. In *The Blues*, Randy pokes fun at sensitive poet types like Paul Simon, while *Mikey's* masquerades a lament for the good old days with a perfectly modern synthpop parody. Even the presence of Toto, Bob Seger and a Who's Who of L.A. rock (including Ronstadt, Henley, Buckingham, McVie, Rickie Lee Jones, Waddy Wachtel, et. al.) can't fog the singular vision of pop's premier satirist on **Trouble In Paradise**. □



# ERIC CLAPTON

## The Legend Returns

by Andy Secher

### Guitar Hero Comes Back After Three Years Absence.



Eric Clapton: "When I was in the hospital, all I could think about was getting out and getting back on stage."

A popular magazine advertisement asks the question, "What becomes a legend most?" In the case of guitar legend Eric Clapton, the answer is a clean bill of health.

The last two years have been filled with a "great deal of misery and pain" according to 38-year-old Clapton. His troubles began during his 1981 American tour when he was felled by a bleeding ulcer while performing in Minneapolis. That condition kept him in the hospital for nearly three weeks. The day he was re-

leased, however, he was involved in an auto accident that damaged his leg and further dampened his spirit.

"I was wondering if I was cursed," E.C. told a British reporter recently. "It was a very difficult time both physically and mentally. I was thoroughly enjoying the tour when all these problems began. I never realized that I'd miss music as much as I did. It was sheer torment. When I was in the hospital, all I could think about was getting out and getting back on stage. It was a hellish period in my life, but in retrospect it served a

purpose — it strengthened my commitment to my music."

This renewed musical commitment is evident on Clapton's latest album **Money And Cigarettes**, his first record in nearly three years. As shown on the album's successful single, *I've Got A Rock 'N' Roll Heart*, Clapton's medical problems have seemed to increase his musical vigor, transforming him from the blues-pop master that created such albums as **Another Ticket** and **No Reason To Cry**, into a "born again" rock and roller. "Eric has never been more

committed to playing his music," one of Clapton's record company spokesmen said. "He has a new label (Warner Bros.) and a lot of enthusiasm. You should have seen him on tour — he was so excited every night. It was like he felt he was getting a second chance in life, and he wanted to make the most of it. Perhaps the illness he had served a positive purpose. It's given us back one of the greatest talents rock's ever known — and he's in peak form."

No one can deny that Clapton is among rock's greatest natural resources. His work with bands such as the Yardbirds, Cream and Derek and the Dominoes stands as some of the most outstanding achievements in the annals of popular music. "I idolized everything Clapton did," Eddie Van Halen said. "I used to take his records and listen to them over and over again. In fact, I still play a pretty mean *Crossroads* when I get the chance."

The years of adulation have had little effect on Clapton, however. Never one to relish the spotlight, in recent years he seemed determined to cast aside his "guitar hero" role in favor of a stance as an all-around performer. "The idea of being worshipped because I can play the guitar has always struck me as rather ludicrous," he said. "I never could understand it with Cream, and I still have difficulty with it today. Music is music — either it's good or bad. Whether one can play the guitar with a bit more dexterity than someone else seems virtually irrelevant to me."

Thankfully, E.C. has come out of his shell on **Money And Cigarettes**, once again treating rock fans to the guitar sound that Pete Townshend once called "sweet agony." That distinctive, whining Stratocaster sound is still as sweet today as it was when Clapton first emerged on the rock scene over 15 years ago. "There are certain constants in music," he said. "I've never been that concerned with being trendy or doing what was popular at the time. I've always preferred a certain type of music, and all I can hope to do is play that music as well as I can." □



# So You Want To Be A Rock Photographer?

by Laurie Paladino, Staff Photographer

## Fame, Fortune And Glamour Await You.

Most people think that being a rock photographer is all fun and games. It's not. Actually, despite all the supposed glamour and big bucks, sometimes it can be a royal pain in the rear.

So you think you're ready to tackle the job. You have a camera, lenses — the works. You've shot concerts in your home town, faithfully read **Hit Parader** and even thought to yourself, "I can do that — my photos are just as good." Maybe they are. If you've got the talent to shoot a well-focused, properly exposed photograph, you may have what it takes to become a professional photographer.

The first thing you'll need to shoot a rock show is fairly obvious — good seats. All those bozos in the last row with their Kodak Instamatics are going to end up only with wonderful photos of the person in front of them. They can just about forget about the subject matter on stage.

The equipment you'll need is a 35mm camera with interchangeable lenses — preferably in the 135-200mm range — and high-speed black-and-white and color film. Believe me, the fan in back of you with the Polaroid or Canon Sure Shot just isn't going to get the same results.

If you intend to shoot from the audience, perhaps you'll need some protective gear — football shoulder pads often help. Be prepared for the crowd to hate you for standing up and getting in their way. The artists on stage and their management will also hate you for trying to make money off their performance. On top of everything else, your equipment may end up smashed or stolen if you don't watch it like a hawk. And that's the *good* news. I remember one night at Madison Square Garden when security officers at-

tempted to throw me out of the building for staying in the photo pit an extra 30 seconds — truly a night to remember.

On the more positive side, taking pictures *can* be a lot of fun. All you need is a good eye, some luck and lots of patience. Wait for the great shots to happen. Don't shoot five rolls of David Lee Roth with a microphone growing out of his mouth. Take your time and make sure you're in focus. Get him when he's leaping in midair. Hold your camera very steadily — this is no mean feat when rabid fans all around you are head banging with joy.

There are certain things you can depend on when shooting a rock show:

- Any or all of your equipment may malfunction at the crucial moment, no matter how well you take care of it.
- Some wise guy — the hall bouncer, or a road manager — will say, "You can only shoot three songs, and by the way, don't use your flash."
- When you've got the shot of a lifetime lined up, one that virtually guarantees you instant fame and fortune, a fan will inevitably tap you on the back and ask you to give the performer a rose or a pair of panties with their phone number on it.
- At the shows climactic moment, Mr. Heavy Metal himself is sure to stick his upraised fist into the air, blocking your camera angle.
- After all else though, you'll probably have a great time and go back and do it all over again the next night.

Now the real fun begins. You've busted your butt in a hot, sweaty arena and you've come up with photos that compare favorably to those published in your favorite magazine — **Hit Parader**, of course. You want to experience the thrill that comes

with seeing your photo and name in print.

The first thing to do is put together a portfolio of your best work. Include any published photos you may have had in high school or local papers. Send them along with your new photos to the magazine of your choice. Be persistent. Keep writing for

followup letters and phoning to see if and when your material will be used. Before submitting material, study the magazines you read, see who they run photos of. If it's **Hit Parader**, you know your picture of Van Halen will draw more attention than one of A Flock of Seagulls.

Good luck!!!!

The finished product: Eddie Van Halen in action.



Laurie Paladino



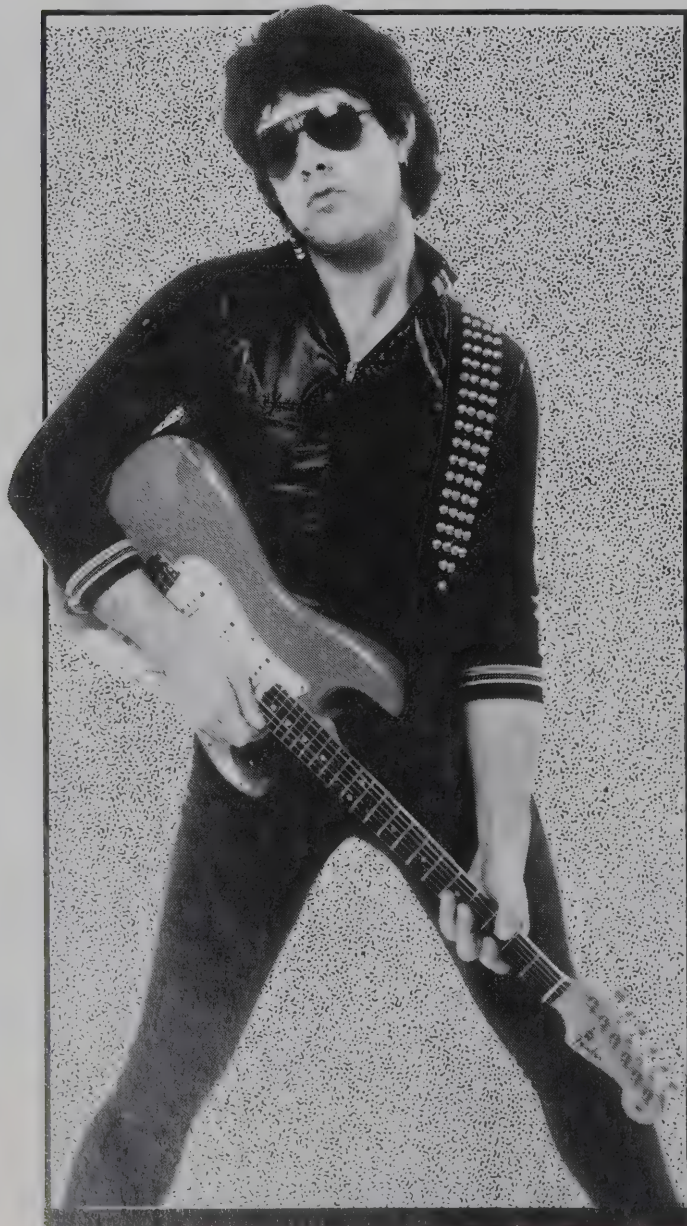
# Pick him

## Former Thin Lizzy Guitarist Heads Out On His Own.

by Bob Grossweiner

# GARY MOORE

Gary Moore: "There were too many drugs flying around for Thin Lizzy to give a good performance."



"**P**rofessionally, Thin Lizzy wasn't working as hard as it should," says Gary Moore who was that band's lead guitarist on three different occasions, and who is now trying to make it as a solo artist. "There were too many drugs flying around preventing the band from giving a good performance. You could say I left the band quite abruptly."

Although Moore is a relatively new solo artist, his decade-long credentials have made him an underground guitar hero. After leaving a blues trio called Skid Row, which also featured future Lizzy Phil Lynott, he briefly formed his own band before joining Lizzy for the first time in 1974.

He formed Colosseum II with John Hiseman later that year, then returned to Thin Lizzy in 1978, replacing Brian Robertson for an American tour. He then went back to Colosseum II for another year, before rejoining Lizzy for the third time in 1979. That association lasted until 1981 when he joined the Greg Lake Band. After Lake's 1982 tour, Gary split to form his own aggregation.

Somewhere between Lizzy and Colosseum, Moore recorded his first solo album **Back On The Streets** (1978). Now he has released **Corridors Of Power**, a tight, powerful collection of guitar-oriented rock.

Moore doesn't really consider **Back On The Streets** his first solo album since it was an offshoot project while he was still a member of Colosseum. Now with a band that includes the former Whitesnake rhythm section, drummer Ian Paice and bassist Neil Murray, former Uriah Heep singer/keyboardist John Sloman, and former Ozzy Osbourne and Rainbow keyboardist Don Airey, Moore is in seventh heaven.

"I always had weak people in my bands before," Moore reveals very candidly. "Now everyone is pretty equal in ability. It was always a case of taking people who I could get rather than who I wanted. This time I was able to think it all out and be more methodical than just rushing into it. The lineup I have now is very stable and with great

potential. David Coverdale wanted Ian and Neil to return to Whitesnake, but both obviously prefer playing with me.

"Neil and Ian have played together for a long time — four years," he continues, "and I thought they were the best rhythm section around. Obviously, they're very tight. Usually I would just get a bassist and drummer and hope that they would work out. I didn't have to do that in this case because I knew it would work out, so I killed two birds with one stone."

Although Moore is the featured vocalist on **Corridors**, he has decided to add Sloman to the future touring and recording band. "I looked for a singer because there are harmony things on the record," he offers, "and there are places where it's kind of hard to sing and play at the same time. I want to concentrate more on playing live than just being a singer/guitarist. I think of myself more as a guitar player. If John Sloman had been around at the time we were making the album, he would have been the singer on it. The vocals on the album were done because there weren't any singers around that I particularly liked at the time.

"Don Airey is an old friend of mine — we worked together in Colosseum II. I knew we could work together. The whole band fell into place kind of naturally."

Moore is considered a heavy metal guitarist in some circles, but he insists that his band is not a metal monster. "We're not a heavy metal band like Van Halen or Ozzy Osbourne," says the 29-year-old Irish native who resides in London. "We do have other styles and influences. We are also a bit more versatile."

Noting that his band eschews in-concert ballads for a heavy metal direction, Moore maintains that "heavy metal has its place, but if people don't incorporate fresh ideas into it, it will turn into an obsolete form of music. You just can't play the same riffs over and over and you can't keep singing the same old shit — 'I want to fuck you baby all night long.' It just doesn't work. It might be interesting to some people, but it doesn't do anything to me." □



# Shooting stars

by Charley Crespo



## Little Steven and the Disciples of Soul

Up until now, Little Steven was known as Miami Steve Van Zandt, lead guitarist with Bruce Springsteen's E Street Band, and producer and co-writer of some of the best-known songs by Southside Johnny and the Asbury Jukes. **Men Without Women** is the solo debut by Van Zandt, featuring songs he wrote and sang with backup from well-known local musicians.

"I realized I may have been relying too much on my life with Bruce," he stated. "While The Boss recorded **Nebraska**, I started thinking about my own album."



## Musical Youth

Musical Youth is comprised of five young boys from Birmingham, England. There's 11-year-old Kelvin Grant on guitar, his 13-year-old brother, Michael, on keyboards, 14-year-old Patrick Waite on bass, his 15-year-old brother, Junior, on drums and the old man of the group, 16-year-old Dennis Seaton, on vocals. The youngsters are more than a novelty; they already have an international hit with *Pass The Dutchie*, the controversial single off their album, **The Youth Of Today**.

"I hope the band is going a long way," Michael said. "In fact, I'm determined it will. People who think we're puppets or one-hit wonders are very wrong. We do what we want to do. We don't get told by anyone what the music should be like. We've had to work hard, but it's well worth it."

## Virgin Steele

Heavy metal is alive and well on the home front. While European and British bands continue to pound their way through America, some of our domestic product is getting trampled underfoot — a problem that must be remedied.

Virgin Steele might just be one of our bright hopes for the future. The New York-based quartet has appeared on the **American Metal Vol. II** album, and has released a homemade, self-titled debut album on Virgin Steel Records, so far available only as an import, ironically. The band is led by screamer David De Feis and guitar thrasher Jack Starr, and is currently playing heavy metal clubs in and around the New York area, awaiting a major-label record contract.



## Wall of Voodoo

Keyboardist Stanard Ridgway and guitarist Marc Moreland met in 1977 at Hollywood's Masque club — a punk hangout under the Pussycat Theater. Together, they formed a soundtrack company to write low-budget and horror film scores. Soon, after little success, Ridgway and Moreland were reduced to selling giant telescopes, packets of "sea monkeys" and other novelties via mail order, keeping the company name, Wall of Voodoo.

Marc's brother Bruce joined what was turning into a band, then joined a travelling circus as a calliope player and part-time strongman. By the summer of 1979, when the group incorporated synthesizer player Chas T. Gray and percussionist Oliver "Joe" Nanini, Wall of Voodoo became an unusual but functioning band. The group released a self-titled EP and followed up with the **Dark Continent** LP. The group's second LP, **Call Of The West**, is as bizarre as the group's reputation.





# GUITAR GREATS

by Steve Gett

## MICHAEL SCHENKER

**WHEN DID YOU BEGIN PLAYING GUITAR?** When I was nine years old.

**WHY DID YOU START?:** It was because of my brother, Rudolph, who was in a band at the time.

**FIRST TYPE OF GUITAR:** I started with an acoustic and then moved on to a Hofner when my brother got a Gibson.

**MUSICAL TRAINING:** Self-taught.

**EARLIER INFLUENCES:** Shadows, Beatles and Leslie West (Mountain).

**FIRST PUBLIC PERFORMANCE:** When I was 11 — in Sarstedt, Germany, where I was born.

**FIRST APPEARANCE ON RECORD:** When I was 16, on the Scorpion's **Lonesome Crow** album.

**RECORDING BANDS:** Scorpions, UFO and the Michael Schenker Group.

**OTHER VINYL APPEARANCES:** Out-of-time handclaps on Bernie Marsden's LP.

**EQUIPMENT (LIVE):** It depends on the size of the hall. But for somewhere like Hammersmith (2,500 seats) I'd use four 50-watt Marshalls, four cabinets, wah-wah and echo for monitors only... and of course I always use my Flying V.

**STUDIO EQUIPMENT:** That depends on the producer, but it's generally similar to my live set-up. Again I stick to my V, but for acoustic playing I use an Ovation.

**NUMBER OF GUITARS OWNED:** I

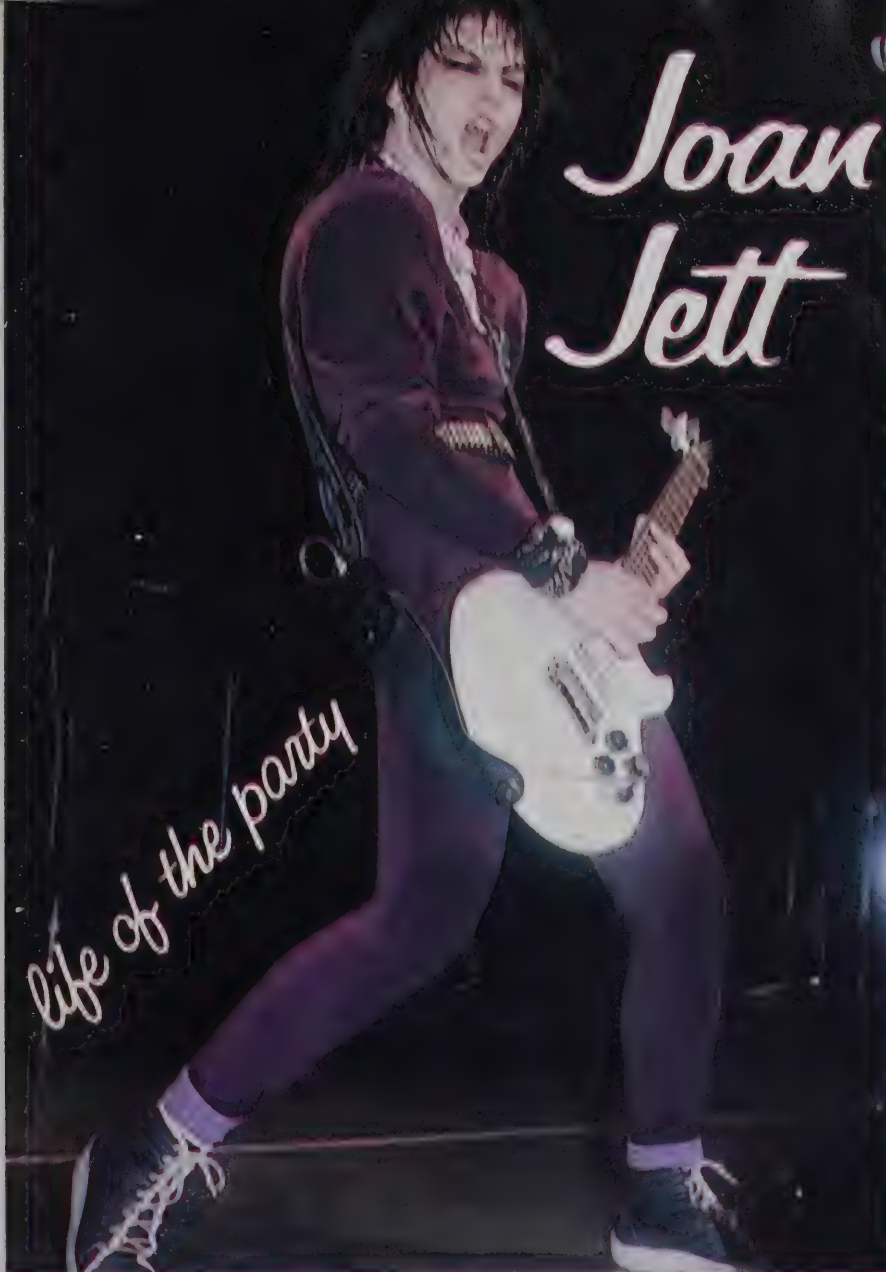
tend just to have one spare.

**MOST MEMORABLE SOLO ON RECORD:** That's difficult...but I've always been pleased with what I've done at the time. Things like *Lipstick Traces* and *Rock Bottom* were really good for my age (18). I don't really listen to my past work though, and it's hard to name individual solos. But for a slow one I was very pleased with *Try Me* from (UFO's) **Lights Out** album.

**OTHER GUITARISTS YOU ADMIRE:** I respect, in their own ways, people like Eddie Van Halen, Gary Moore, Jeff Beck and, again, Leslie West. □







Joan Jett on stage: "People think I live at a much higher standard than I do. They expect you to have a Rolls Royce and a chauffeur."

by Ellen Zoe Golden

## Does Joan Love Rock and Roll? You'd Better Believe It.

**J**oan Jett doesn't look like a woman who has taken a lot of knocks on her way to securing a Number One record, *I Love Rock 'n Roll*. As she sits in her hotel suite discussing the latest Joan Jett and the Blackhearts album, there is little indication in her soft-spoken manner of the trouble she's had overcoming the obstacles of being a woman in a male dominated business.

Her manager and co-producer, Kenny Laguna, says Joan didn't make many rock critics' fave lists last year because "she's a chick who sweats like a man." Perhaps that's why Jett is comfortable with new songs like *Scumbag* and *I've Had Enough*. Of course, with legions of fans at her beck and shout, why should she pay attention to anything besides her hard rocking music? Status quo, be damned, says Jett.

**Joan Jett:** It's easy as hell to get a fix on who your audience is in America. We cover a lot of ground and cover a lot of different audiences.

**Hit Parader:** Especially since you came from what is considered a "new music" background and your sound is actually "heavy" rock and roll. Are you reaching women as well as men?

**JJ:** I read the fan mail as much as I can and so many girls are writing in saying, "I love the show. You've inspired me to pick up a guitar" or "You've inspired me to start a band" or "We're in a band and now we're doing good." I'm getting people to do something. The major letters are the ones written by women who don't have anything to do with music. They say, "You've inspired me by being courageous and that inspired me in my career." They write that they saw the way I handled myself and they try to apply it to their life and work.

**HP:** Isn't that what you wanted to do with your music? You were initially inspired by Suzi Quatro, right?

**JJ:** Yeah, but I didn't know I would get such a chance. Girls are right at that point now where they have had enough of being told what to do. Every time we do a show in the States, the girls are on top of someone's shoulders. They're screaming; they're up front. They're standing in line to get the best seats so they can scream and yell. The audience is a good 50-50 mix. It's not like the Runaways' audience were. Unfortunately, they had a 99-percent male audience. The girls don't feel threatened by me at all. That's good.

**HP:** As a woman and a rocker, does that hit home with you?

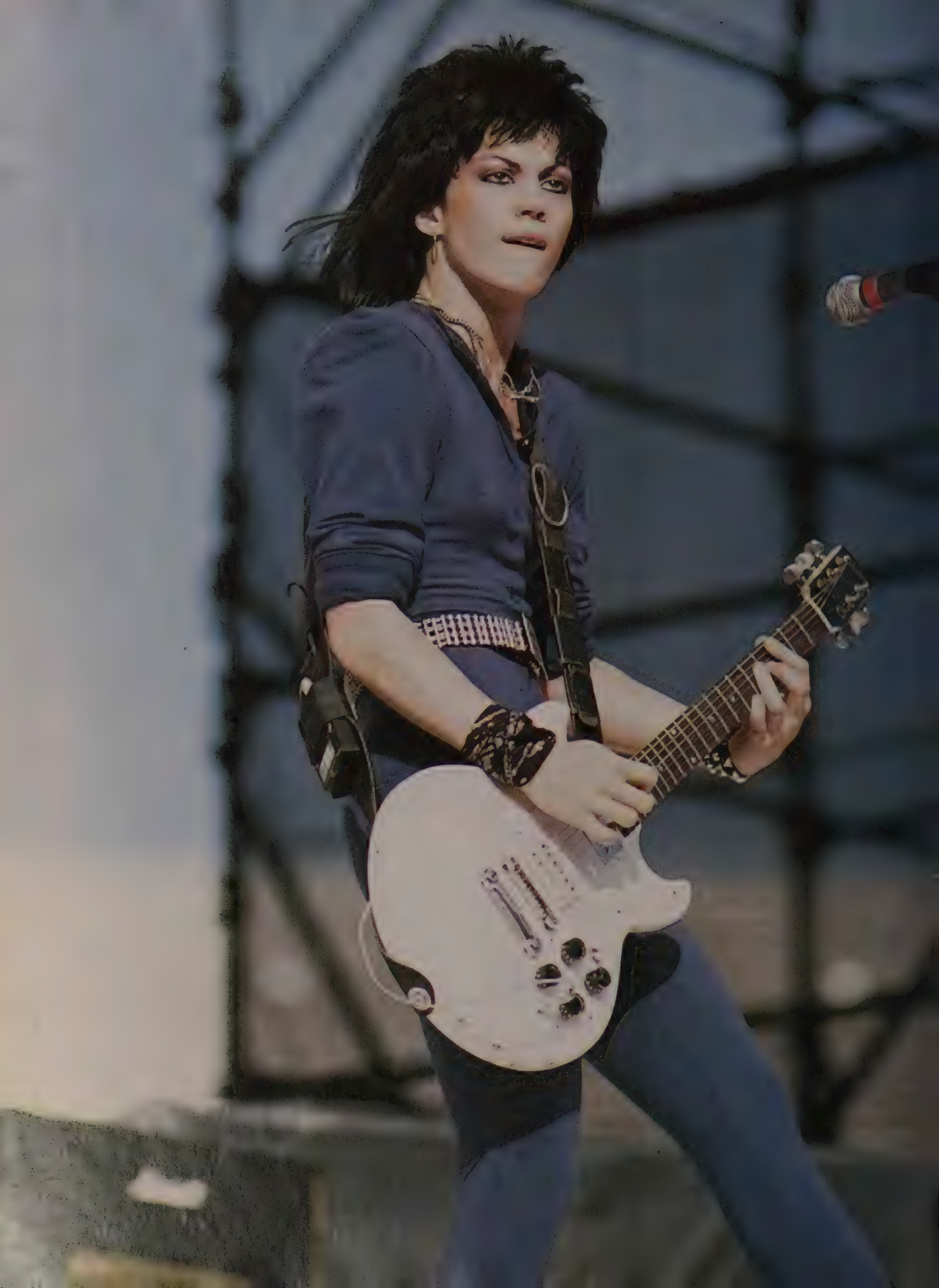
**JJ:** Yeah, 'cause a lot of the girls want to let out aggressiveness. Everybody has to let out some sort of tension. It's best to be able to do it in a fun way. I get to do it on stage; everybody else gets to do it in the audience. They're as much a part of the show as I am.

**HP:** Now that you are in the public eye, do you feel a little bit stifled by your fans?

**JJ:** I'm not bothered, but I'm completely recognized. I can't go anywhere without hearing someone saying my name within five minutes. The only thing that bothers me about this is that it's a hassle to go out. I have to have preparation, like what if this happens and we have to get out of a place quickly. I have to go with people. If I go out to a club I have to go in an entourage. I can't just trot off by myself because everybody wonders "Where's Joan? She can be anyplace in New York City — in any alley, anywhere!"

I don't get bothered by people









Jeffrey Mayer

A pensive Joan Jett: "I feel funny when people say 'You're a rock star.'"

coming up to me and talking about music or wanting autographs. A lot of other people can't find the time to talk to the people who put them where they are.

**HP:** Have you gotten used to being in a position where everybody talks about you and asks for your autograph?

**JJ:** I get very embarrassed, I blush. I feel as embarrassed as the person who says, "I know people ask you this all the time, but can I have your autograph?" That's the way I am. I feel funny when they say, "You're a rock star."

**HP:** So you weren't one of those people who sat in their room and practiced signing autographs?

**JJ:** I did, when I was 14. But then I was also thinking I wanted to be an actress. When I was 11 and 12 I was in the drama class at school and summer stock theater. And then, something happened on the radio, and all of a sudden it was rock and roll.

**HP:** Was that the correct career choice?

**JJ:** People wonder if I would want to do a movie now. Yeah, I would, but if there's one thing that's so hard to get across to people is that I like what I'm doing. Everyone thinks that because we had a *big* album (*I Love Rock 'N Roll*), three *big* singles (*I Love Rock 'N Roll*, *Crimson and Clover*, *Do You Wanna Touch Me*) and we've been visible on tour, that we have a lot of money. Well, we've got a lot of debts to pay back first, because we had to pay out a lot of money to go on all

these tours. People think I live at a much higher standard than I do. They expect you to have a Rolls Royce and a chauffeur. I don't have my \$18,000 Thunderbird yet! I didn't get into this business for monetary reasons. That's a fringe benefit. If you happen to have the good fortune to make money, that's great. It's not anything to be ashamed of.

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**"Girls are right at the point now where they have had enough of being told what to do."**

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**HP:** You make doing an album seem like a simple task.

**JJ:** In the Runaways, there were times when I was pressured. Kim Fowley (her former manager) would say, "I need a song in two hours. Go write it." Then he'd throw lyrics at me. We literally wrote the song in two hours. It can be done, but that's the way I used to do it. Now, I sit down and do it a different way. Sometimes I do it completely by myself, but when you've been on the road, you seem to come up with bits and pieces of songs. A chorus here, a melody there. At the end of the tour you've got seven choruses and 14 verses, and you've got to piece it together. I'll sit down with Kenny, Ricky Byrd (guitarist), Gary Ryan (bassist) and Lee Crystal (drummer) and piece everything together like a puzzle.

**HP:** Have your subjects changed

since you've gained fame?

**JJ:** I'm writing about pretty much the same things: sex, rock and roll and a lot of partying. When I write, it feels like rock and roll in a bar. That's what it feels like. It's simple.

I don't ever want to write from the perspective of "I'm a rock star." I want to write so that my songs apply to everybody. When I sing, "I da da da da da," that "I" means each person. So if I sang "I have lots of money" or "I have a hundred cars" that means the people who are going to sing along to my songs aren't going to be able to relate to that. I don't ever want to sing from the point of view that I have this and you don't.

**HP:** So you haven't changed that much since your first album.

**Kenny Laguna:** She hasn't even changed her underwear.

**HP:** I heard you once say on stage that Kenny was your influence for covering the Halos' *Nag*. What was your influence for writing *Scumbag*, which is not on your latest album?

**JJ:** It's about a real person. Everybody knows a scumbag. Everybody knows a fuckin' scumbag. Everybody knows at least one who they'd like to tell, "You're a scumbag." Maybe I can't get radio play, but then again, the kids choose what they want to hear. Maybe they can't hear a song on the radio, but they can hear it live. Just to be able to go out with a gang of people and say, "Scumbag, scumbag" would get so much aggression out of your system. They'll feel great afterward. I felt great after singing it.

**HP:** Where do you get this aggression that you express in songs like *Scumbag* and *Fake Friends*?

**JJ:** *Fake Friends* is self-explanatory. The songs come from real life situations. It's not always directly related to me. It's something I can see in people around me — even if it's people I don't know.

**KL:** The release is to write the song. The music business hostility coming at us has not stopped.

**JJ:** Unbelievably. The industry refuses to believe that I could have been in a band that was unsuccessful (the Runaways) then hit rock bottom at age 20, be close to dead — having been through just about everything there is to go through — and then somehow come back. For some reason, I'm threatening somebody, but I don't know who it is. It's not the kids. They're out there saying, "Come on!" There are young people and old people who do come to see us who are legitimate fans. They don't mind the swearing, don't mind the reputation, don't mind hearing all the rumors that go around. Joan Jett and the Blackhearts have got the best fans in the world. □









# Billy Squier

HIT PARADER

by Debra Hope Schwartz



# The Kinks

## family affair

**After 18 Years, Ray Davies And Company Remain On Top.**

by Mitch Ultinato

The Kinks' Ray Davies: At first he denied that Chrissie Hynde of the Pretenders was even his girlfriend — then the baby came.

Jeffrey Mayer/Rainbow

Lynn Goldsmith/LGI

Ray Davies back in the Kinks' halcyon days: A dedicated follower of fashion.



**R**ay Davies of the Kinks has been so busy becoming a daddy and having shouting matches with the top concert promoter in the United States that it's a wonder he and his band of merry men have had the time to record a new album. But somehow they did, and as long-time Kinks fans have come to expect, the LP is an excellent collection of the blistering hard rock and neo-'60s pop that the Kinks have consistently improved upon during their 20-year existence.

But like we said, it's a miracle the new album even made it to the stores. The stories about the Kinks falling apart started flying in late 1981 as the group wound up their lengthy national tour in support of their then-current album, **Give The People What They Want**. Ray Davies and his guitar-slinging brother Dave have hardly been the best of buddies over the years, but they hadn't shown their sibling rivalry to their fans since the drunken days of the early '70s. But that all changed in '81, as anyone who was a member of the startled audience at Long Island's Nassau Coliseum can tell you. That was the gig at which Dave and long-time Kinks drummer Mick Avory actually had it out on stage.

Dave apparently knocked into Mick's drum kit accidentally, but the drummer threw a temper tantrum, hurling his snare drum at the slightly-built Dave. Dave, never one to take any shit, bounded back at Avory, practically knocking him over with his swinging guitar. The band stormed off stage while the audience, shocked but feeling ripped-off after seeing only three-quarters of a concert, reluctantly shouted for more.

Backstage, Ray was fuming. "I don't give a damn if everyone in this band knocks each other to bits *after* the show," he told his feuding bandmates, "but when we have an arena full of fans out there, you'd damn well better give them all you've got." The Kinks took the stage again but it was obvious their hearts weren't in it anymore. Ray later blamed Dave for being immature and hardly spoke to him for the rest of the tour. Rumors soon started flying that the Kinks were finally calling it quits, that they couldn't take the pressures of the road anymore. But the strangest rumor of all was that Ray Davies wanted to quit music

altogether and settle down with his girlfriend, Chrissie Hynde, the lead singer of the Pretenders.

At first Ray denied that he and Chrissie were even an item, but before long there was no hiding from it. When a **Hit Parader** writer interviewed Ray in the Midwest during that same tour, the conversation was interrupted by a 2 A.M. phone call to Ray's hotel room from Chrissie, calling from overseas. The phone chatter was definitely that of two lovers, both lovey-dovey at times and full of petty jealousies. (Chrissie refused to believe at first that Ray was really doing an interview at that time of morning, and Ray even made the interviewer assure Chrissie that Ray was with a guy and not a woman.)

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**"I don't give a damn if everyone in this band knocks each other to bits after a show."**

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A few weeks later, the pair was inseparable at a post-concert party for the Kinks at Madison Square Garden in New York. If the news was secret before, it was wide open after that night. And just a couple of months ago, any lingering doubts were erased as an out-of-wedlock daughter was born to the rock and roll couple of the decade. But if Ray is still planning on retiring the group and becoming a full-time father, then he has a lot of explaining to do as to why he and the Kinks just released one of their best albums ever.

The album follows a dynamite single that gave the Kinks a moderately sized hit in England. On the A-side, *Come Dancing*, Ray recalls the good ol' days when his sister used to go out dancing to the big bands that came through the Davies' home town. The B-side, a scorching rocker called *Noise*, Ray complaining that everywhere you go these days all you hear is noise, especially on the radio. If the new Kinks album gets the airplay it deserves, the noise pollution problem will end real fast, at least temporarily.

It was only last summer, long before the album was complete and before his daughter was born, that Ray caused a bit of noise himself, backstage at the now-legendary US Festival, the three-day superstar extravaganza that attracted hundreds of thousands of rock and rollers to a California concert site in 100-plus degree temperature.

While every other act on the bill — including Tom Petty, Pat Benatar, the Police, the Cars and many others — had no complaints, Ray Davies was livid, and caused Bill Graham, the super-promoter who was responsible for making sure the concert ran smoothly, to go into a rage.

The problem was that Ray Davies thought that his band — perhaps justifiably — had earned enough headline status to at least get to play after the sun had gone down, when the audience would be cooled out enough to pay attention. He was already pissed off that the Kinks had to precede Tom Petty and Pat Benatar, but *at least*, insisted Ray to Graham, the Kinks deserve to take the stage after dark.

Forget it Graham told him, the Kinks were scheduled to take the stage at 6:20 P.M. and that's what they'd do. "That's if you can find us," Ray thought to himself as he and the others quickly hid away. At 6:20, no one knew where the Kinks were. Finally, at close to seven o'clock, a smirking Ray calmly strolled along. "Get out on that stage right now," Graham shouted, "or you can explain to your fans why you were canceled from the show." Ray and band still took their time, while Graham boiled even hotter. Finally, seconds before Graham was to announce that the Kinks would not appear, the band beat him to the stage. It still wasn't dark out, but Ray had made his point: nobody controls him or his Kinks.

The worst was yet to come, though. As the Kinks neared the end of their set, Graham gave a signal that they were running overtime and they should finish up. No way, Ray said, they still had plenty more to perform. At the threat of being bodily ejected from the stage in front of hundreds of thousands of fans, the Kinks reluctantly said good-bye to the crowd, but not before Ray made a point of telling the crowd that he wanted to play a lot longer but the promoter wouldn't let him. Backstage, Graham almost had to be held back from lashing out at Ray, all the while vowing to never book the Kinks again.

Well, it's all in a day's work for Ray Davies and the Kinks. Their 20 years at the top have been far from smooth; they've lost a lot of friends and almost lost their band due to internal strife countless times. But no matter what comes their way, including girlfriends and babies, what remains clear is that one thing and one thing only keeps the Kinks rockin': they're one of the best damn bands rock and roll has ever had, and they know it. □

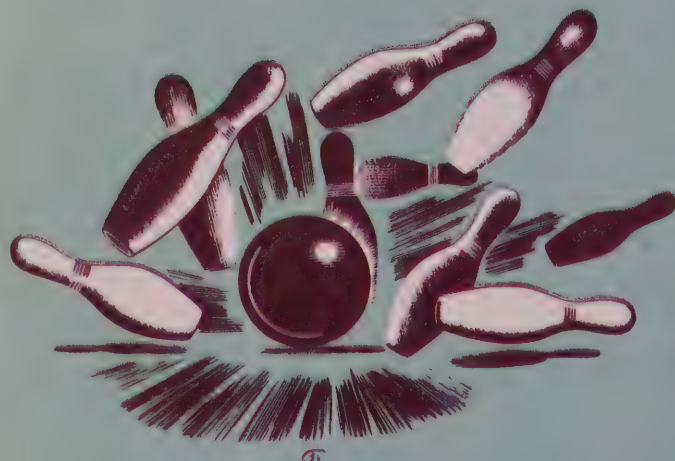


# Sports challenge

## JUDAS PRIEST

by Charley Crespo

### *Bowling For Dollars With K.K. Downing*



The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

**K**K. Downing suggested we drive downtown to an Italian street festival, where we could play a variety of carnival games like hurling darts at balloons and tossing softballs at stuffed animals. When rain started to fall, we reconsidered, and hastily headed for the bowling alley in New York's Port Authority Bus Terminal instead.

Judas Priest's guitarist was a sight among the thousands of fast-moving 9-to-5 commuters heading for buses to the suburbs. Long blond hair fell over the red t-shirt tucked into black spandex pants. Never mind the white high-heeled boots and the thick, black, super-studded belt. Well, at least the red and black bowling shoes he rented matched his outfit.

"I'm going to show you up, you American," the British heavy metal guitarist said as we approached our designated lane. Admittedly out of shape for this competition, *Hit Parader* began the match with two gutter balls in succession. "That was terrible," said K.K. Then he threw two gutter balls in succession.

"The first time I bowled, she was from Texas, I mean, I was in Texas," K.K. joked as he took a ten pin lead a few minutes later with a spare. "It's all in the wrist. You've got to have the proper technique. Do you want me to beat you by a lot or by a little?"

Frankly, we were both aware that our final scores were so low that we cannot embarrass ourselves by revealing them. Handicapped players who roll bowling balls off their wheelchairs have been known to get higher scores. Suffice it to say that K.K. did get one strike and four spares in two games, winning both.

"The next time I come into town, send me a pro," he gloated. "Send me someone who can give me a test." ●



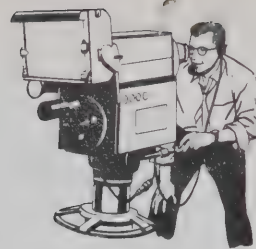
K.K. Downing was so bad, he didn't even know which direction to roll his ball.

Laurie Paladino



# Video

by Jim Feldman



This month *Hit Parader* introduces a new feature designed to examine the exploding phenomenon of video rock and roll. In upcoming issues we'll take you on location with some of rock's biggest stars, as well as review the video clips that you'll soon be seeing on the national airwaves.



Rodway during the filming of his video.

The music industry is rapidly becoming as much of a visual medium as it is an aural one. The popularity of cable television and the continuing economic malaise of the rock business have combined to make video an increasingly necessary means of selling music to the public. Record companies absorb the costs of filming video clips since MTV, HBO's *Video Jukebox*, USA Network's *Night Flight*, and Showtime's *Take Five* immediately expose performers to a larger audience than any amount of touring.

The record companies also provide videos to such enterprises as Rockamerica and Rockworld, which duplicate the clips and then distribute to clubs and college campuses around the country. Obviously, it is easier to make a clip to go along with an act's record than it is to send that act on the road to support the record; and with the limited funds available today, the fact that a video clip is much cheaper than a tour is especially important when a record company is hesitant to pour large sums into breaking a new act.

Then again, a video featuring a major act such as the Rolling Stones or Billy Joel may cost plenty of money — upwards of \$100,000 sometimes — but in such cases, the risks are minimal, the publicity value is guaranteed, and the stars' egos are well-massaged.

Recognizing the importance of

video clips in breaking a new act, RCA Records recently held a much-ballyhooed, four-acts-in-one-day video shoot in one of the company's recording studios in Manhattan. Two of the acts — Rodway and Robert Hazard — are just releasing their first records, and the other two — Robert Ellis Orrall and the Rockats — are still trying to break through with their second releases. So, RCA came up with a method of providing each of these acts with two viable video clips apiece, while at the same time saving approximately 75% of the money that would have been spent on individual shoots. Since each of the clips is basically performance-oriented, with limited conceptual elements, excessive expenditures — such as the cost of location shooting — have been avoided. If one or more of their records take off, then RCA can add more elaborate effects to the videos. Cost-effectiveness in action.

Performance videos, as opposed to those that either tell the story of, or conceptually comment upon a song's lyrics, vary widely in quality and creativity. Most heavy metal videos are as straight-to-the-point as heavy metal music itself. Generally, these performance clips are free of artistically distracting conceptual shots and camera effects. This approach makes sense since, if the music came first, the video should accurately reflect the musical point of view.

Recent videos by English heavy metal bands Tygers of Pan Tang and Diamond Head unfortunately reflect both the comparatively low budgets and the minimally creative thrust behind many heavy metal videos. The Tygers of Pan Tang clip for their cover of *Love Potion No. 9* (from *The Cage*) centers on performance shots of the band focusing mainly on lead singer Jon Deverill. But this part of the clip is framed by, and intermingled with, shots of Deverill and a female cop, a gypsy and a judge that illustrate specific lines in the song.

The conceptual and performance elements meet as Deverill, in handcuffs, pleads directly to the judge, with the rest of the band playing behind him. There are a couple of humorous bits, particularly at the end of the clip, when the judge takes a healthy swig of the potion, drags Deverill off the set, reveals herself to be a woman (which shouldn't surprise anyone), and prepares to ... well, you know what those love potions do to people. An earlier quick cut of the judge bouncing up and down to the music is also amusing, but some of the superimposed, or spliced-in "story" shots don't have any time to develop (I'm talking about fractions of a second), and most of the clip looks cheap. The effort is apparent, and welcome. But effort isn't enough.

Diamond Head's *Borrowed Time* is about as basic as heavy metal gets. But that's simply no excuse for the dismal quality — and total absence of thought — in this strictly-performance video clips for their single, *Call Me*, and album cuts, *In the Heat of the Night* and *Lightning to the Nations*. If the pointlessly odd camera angles, the lighting mess and the clumsy attempts to spotlight any band member besides lead singer Sean Harris were all planned ahead of time, then one can't help but wonder where on earth the director and his crew learned their video craft. Heavy metal fans should be insulted by Diamond Head's video clips. □



# INSTRUMENTALLY SPEAKING

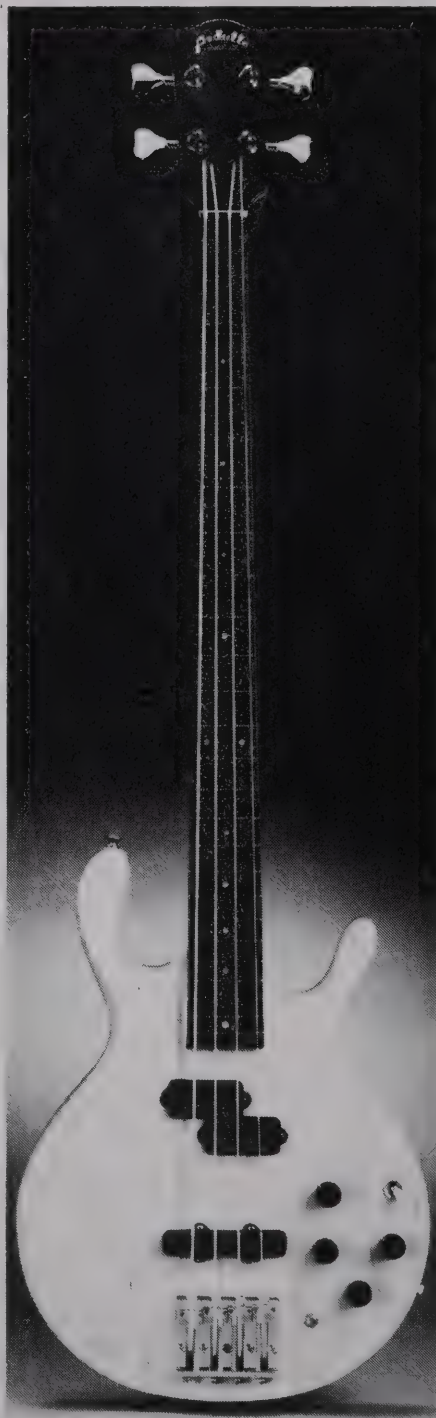
by Michael Shore

**W**e've been covering budget-priced guitars for the past few columns here. But now, despite the state of the economy which is looking down at this writing, let's move up the price scale and examine the products of a new company making state-of-the-art electric guitars and basses for real professionals. The company is Pedulla, and their instruments list around \$900, which means a smart shopper should be able to find them for maybe \$700 or \$800 — which isn't a bad price to pay for such a great axe.

The first thing you notice about a Pedulla guitar is the beauty of its maple, ebony, rosewood or walnut body. Then you notice that it sounds even better than it looks. Pedullas feature one-piece select maple necks that run all the way through the body, which greatly enhances sustain for stinging, singing leads. The neck, like a Fender Strat's, also has an adjustable truss-rod for precise neck alignment. There are Sperzel or Gotoh machine heads, a brass nut, Schaller bridge and tailpiece, and custom-made high-output pickups by either Bartolini or DiMarzio — we're talking top-of-the-line all the way here. Another great feature of Pedulla guitars and basses is their tonal versatility. First off, you can choose between the Bartolini or DiMarzio pickups — either way you'll get a pro-quality, screaming output that'll really rock the house.

Furthermore, Pedulla goes one step beyond the coil-tap switches we've covered here recently — switches that turn a Gibson-like double-coil humbucker into a Fender-ish single-coil pickup — with "series parallel" switches. With double-coil humbucking pickups, which are the only pickups Pedulla puts in their guitars, the switch from having the two sets of pickup coils wired "in series" to having them wired "parallel" is comparable to going from a double-coil sound to a single-coil sound. Basically, you can go from a full, sweet, clean sound to a snarling, dirty, nasty sound at the flick of a switch — and the pickups remain fully humbucking in either mode. Most Pedulla guitars feature two pickups with a full complement of switches for each, but there's also the single-pickup MVP Rock SL, with an aptly-named Bartolini "Beastie" pickup near the bridge and a coil-tap switch — the lowest-priced Pedulla at \$795 list.

Pedulla basses are no less impressive, and also feature either DiMarzio or Bartolini Precision or Jazz bass pickups as well as series/parallel switches. Pedulla's "Buzz" series of fretless basses, with necks coated with a special super-hard finish, are



Pedulla "Buzz" Bass

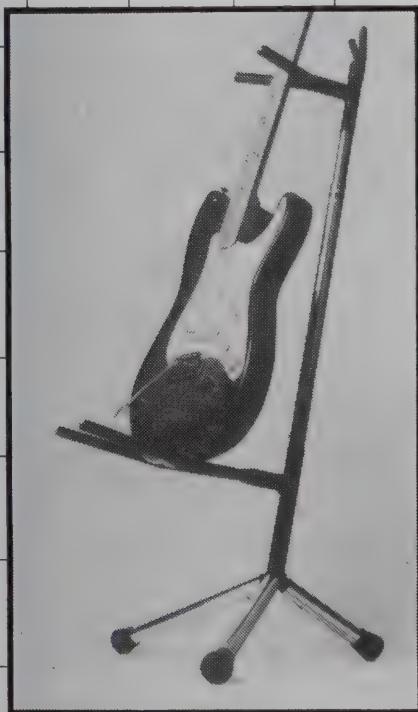
probably the best fretless bass guitars ever made. (Sting of the Police always uses fretless basses for that jazzy, "singing" sound, although I'm not sure if he's got a Pedulla yet.) All in all, Pedulla has made a very auspicious entry into the crowded guitar market, and you'll be able to check out the sound of Pedulla guitars and basses on the new solo album by Journey drummer Steve Smith, on which bassist Tim Landers and guitarist Dean Brown both play Pedullas.

Now, for a change, let's turn from guitars to the other instrument that's most obvious in loud, hard rock and roll: the drums. Or, in this case, cymbals. The problem of getting cymbals that "cut through" huge banks of amplification has always plagued hard-rock drummers. Paiste, the Swiss company whose cymbals are used by many professional drummers, have offered a great solution with their new "Rude" cymbal series. Paiste had originally designed their 2002 series for use in loud music, and John Bonham of Led Zeppelin swore by them, which ought to be endorsement enough for anyone reading this.

But the Rude cymbals "cut" even better than the 2002s. To put it bluntly, Rude cymbals live up to their name — they make their presence felt in no uncertain terms. They also look highly unusual, with an "unfinished" finish dotted by little impression and depressions in the surface that reflect light like a rainbow prism. Rude cymbals, priced competitively with top-of-the-line Zildjians (traditionally considered the rock cymbal for durability, and now sure to be put to real challenge), are identifiable through the color-coded Paiste insignia engraved on their undersides. The 2002 series bears a red Paiste logo; the cleaner, jazzier 602 line has a blue Paiste logo; the budget 505 line has a green logo; and the Rudes wear a white Paiste insignia. Rudes come in all manner of sizes and weights, from thin crash to ride/crash to ride, from small splash to hit-hat to gong-like "Chinese" cymbals. They've spread like wildfire through big-name rock bands, and if you catch videos on MTV, look for Rude cymbals being played by the likes of Stewart Copeland of the Police, Alex Van Halen of Van Halen, Myron Grombacher of Pat Benatar's band, and a host of others. And check them out at your local drum shop right away. □



DiMarzio, the custom-pickup people, have introduced a new super-rugged stand for guitars and bass guitars. The stands are made of one-inch diameter chrome-plated steel tubing, and feature snap-lock height adjustment, spring-clip fasteners for quick assembly and breakdown, rubber shock-mounted neck and body supports, welded tripod joints and heavy duty rubber feet. DiMarzio's guitar stand lists for \$59.95, and the optional carrying bag is \$6. For more information, write DiMarzio Musical Instrument Pickups, Inc., 1388 Richmond Terrace, Staten Island, NY 10310.



Crate amps, made by St. Louis Music Supply Co. and featured here a few issues back, have a new, super-powered guitar amp, the CR280, with a full 150 watts RMS driving two 12-inch speakers. The CR280 also features a "Sequential Cascading Gain" channel as well as a normal channel; the SCG channel acts as a booster with a supplied foot switch allowing the player to instantly go from clean to super-distorted sound, without having to touch a knob on the amp's console. Other features include warmth, presence and bright controls, low mid- and high-frequency tone controls, reverb, effects loop, and internal/external speaker jacks. For all that, the Crate CR280 is reasonably priced at \$559 list; if you want it with optional Celestion speakers, it's \$665 list.



Yamaha Combo Products has a fine line of low-priced, compact guitar and bass amplifiers, the "JX" series. Despite their small size, all six "JX" amps have extra deep enclosures to cancel the mid- and low-frequency deterioration common to compact amps. The JX15 guitar amp pushes 10 watts of power through a 6½ inch speaker (\$189 list); the 30-watt JX35 (\$299 list) and 50-watt JX55 (\$389 list) feature full-gain controls to go quickly from clean to distorted sound, and full-range broad-band equalizer tone-controls. The 50-watt JX51B bass amp (\$439 list) has a 15-inch speaker with bass-reflex enclosure, and a special bass-boost control for extra-heavy floor-shaking bass sounds. For more information, write Yamaha Combo Products Division, P.O. Box 6600, Buena Park, CA 90622.



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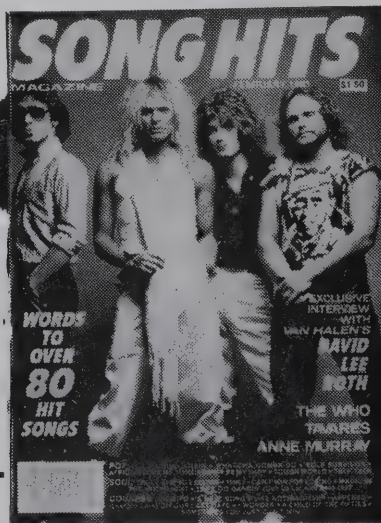
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## SEPARATE WAYS (Worlds Apart)

(As recorded by Journey)

S. PERRY  
J. CAIN

Here we stand  
Worlds apart  
Hearts broken in two, two, two.

Sleepless nights  
Losin' ground  
I'm reachin' for you, you, you  
Feelin' that it's gone-on-on  
Can change your mind  
If we can't go on-n to survive the tide  
When love divides.

Some day love will find you  
Break those chains that bind you  
One night will remind you  
How we touched and went our  
sep'rate ways  
If he ever hurts you  
True love won't desert you  
You know I still love you  
Though we touched and went our  
sep'rate ways.

Troubled times  
Caught between confusion and

pain, pain, pain  
Distant eyes  
Promises we made were in vain, in  
vain, in vain  
If you must go  
I wish you love  
You'll never walk alone  
Take care my love  
Miss you love.

Some day love will find you  
Break those chains that bind you  
One night will remind you  
How we touched and went our  
sep'rate ways  
If he ever hurts you  
True love won't desert you  
You know I still love you  
Though we touched and went our  
sep'rate ways.

Oh some day love will find you  
Break those chains that bind you  
One night will remind you.

If he ever hurts you  
True love won't desert you  
You know I still love you.

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## HIDEAWAY

(As recorded by Todd Rundgren)

**TODD RUNDGREN**

I've been watching how you dance  
Watching how you smile  
Watching how you carry yourself  
around in a crowd  
And watching what you say  
You've got something that's a secret  
to the average eye  
You've been saving something  
nobody's seen until now  
In a hideaway.

I'm not trying to invade your privacy  
There're things you have a right to  
hide

But it's oh so cold  
Standing on the outside.

Will you show me to your secret  
hideaway  
I won't tell nobody where I'm going  
Won't you tell me that we're leaving  
right away  
For the heart of your hideaway.

Everybody's looking for a heaven on  
earth  
A slice of paradise where nobody  
gets hurt  
Someone to put the pieces back  
together again  
When your daydreams die.

Are you trying to get a message  
through the air to me

Get me on your wavelength and tell  
me which way to go  
To your hideaway  
I can't stand another second in this  
tinker-toy world  
Give me your direction  
Don't make me wait anymore  
It seems so far away.

You can trust me with your secret  
fantasy  
But you will never know until you've  
tried  
But it's oh so cold  
Standing on the outside.

Will you show me to your secret  
hideaway  
I won't tell nobody where I'm going  
Won't you tell me that we're leaving  
right away  
For the heart of your hideaway.

Everybody's looking for a heaven on  
earth  
A slice of paradise where nobody  
gets hurt  
Someone to put the pieces back  
together again  
When your daydreams die.

I've been trying to get a message  
through the air to you  
Get on my wavelength  
And I'll tell you which way to go  
To my hideaway.

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## IT'S HARD

(As recorded by The Who)

**P. TOWNSHEND**

And tough can fight  
Few can play  
Any fool can fall  
Few can lay  
Any stud can reproduce  
Few can please  
Anyone can pay  
Few can lease.  
It's hard  
(It's a hard, hard hand to hold  
It's a hard land to control).

Any man can claim  
Few can find  
Any girl can blink  
Few can lie

Anyone can promise  
Few can raise  
Anyone can try  
But a few can stay.

Any brain can hide  
Few can stand  
Any kid can fly  
Few can land  
Any gang can scatter  
Few can form  
Any kid can chatter

Few can inform.

It's hard  
It's very, very, very, very hard  
So very hard.

It's hard  
(It's a hard, hard hand to hold  
It's a hard land to control).

Any soul can, can sleep  
Few can die

Any wimp can weep

Few can cry

Everyone complains

Few can state

Anyone can stop

Few can wait.

It's hard  
It's very, very, very, very hard  
So hard.

Anyone can do anything  
If they hold the right card  
So I'm thinking about my life now  
I'm thinking very hard  
Deal me another hand Lord  
This one's very hard  
Deal me another hand Lord  
This one's very hard.

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## SOMETHING TO GRAB FOR

(As recorded by Ric Ocasek)

**RIC OCASEK**

If you want to hang on my shoulder  
I'm standing here  
If you want to do it all over  
Just let me get near  
If you were another pretender  
Oh I'd pass you by  
If you were a lost weekend  
Oh maybe I'd try.

When you gonna give me something  
to grab for  
When you gonna put it in my sight  
When you gonna give me something  
to grab for  
When you gonna show me what it's  
like.

Oh if you want to talk about it  
I got the time  
When you're looking so enchanted  
You cover my mind  
If you think I'll wait forever  
Oh maybe you're right  
There's no such thing as now or  
never

There's only twilight.

If you want to take it lightly  
I won't make a sound  
If you want to take me over  
I won't turn you down.

(Repeat chorus)

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## JEOPARDY

(As recorded by the Greg Kihn Band)

**GREG KIHN  
STEVE WRIGHT**

Where were you when I needed you  
Well you could not be found  
What can I do  
Oh I believed in you  
You're running me around.  
You can take it as a warning  
Or take it anyway you like  
It's the lightning not the thunder  
You never know where it's gonna  
strike.

Don't get cute  
Don't get funny now  
It's later than you think  
What's the use  
Save your money now  
It's hanging on the brink.

Don't let go while I'm hanging on  
'Cause I been hanging on so long  
It's so hard to be all alone  
I know you're not that strong.

Our love's in jeopardy baby  
Our love's in jeopardy baby.

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## MR. ROBOTO

(As recorded by Styx)

DENNIS DeYOUNG

Domo Arigato, Mr. Roboto  
Mata ah-oo Hima de  
Domo Arigato, Mr. Roboto  
Himitsu wo Shirai tai.

You're wondering who I am  
Machine or mannequin  
With parts made in Japan  
I am the Modern Man.

I've got a secret  
I've been hiding  
Under my skin  
My heart is human  
My blood is boiling  
My brain I.B.M.  
So if you see me  
Acting strangely  
Don't be surprised

I'm just a man who needed someone  
And somewhere to hide  
To keep me alive  
Just keep me alive  
Somewhere to hide  
To keep me alive.

I'm not a robot  
Without emotions  
I'm not what you see  
I've come to help you with your problems  
So we can be free  
I'm not a Hero  
I'm not a Saviour  
Forget what you know  
I'm just a man whose circumstances

went beyond his control  
Beyond my control  
We all need control  
I need control  
We all need control.

I am the Modern Man  
Who hides behind a mask  
So no one else can see  
My true identity.

Domo Arigato, Mr. Roboto, Domo  
Domo

Domo Arigato, Mr. Roboto, Domo  
Domo

Thank you very much oh Mr. Roboto  
For doing the jobs that nobody  
wants to

And thank you very much Mr.  
Roboto

For helping me escape just when I  
needed to

Thank you  
Thank you, thank you  
I want to thank you  
Please thank you oh.

The problem's plain to see  
Too much Technology  
Machines to save our lives  
Machines de-humanize.

The time has come at last  
To throw away this mask  
Now everyone can see  
My true identity  
I'm Kilroy, Kilroy, Kilroy, Kilroy.

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## OLD AND WISE

(As recorded by the Alan Parsons  
Project)

ERIC WOOLFSON  
ALAN PARSONS

As far as my eyes can see  
There are shadows approaching me  
And to those I left behind  
I wanted you to know  
You've always shared my deepest  
thoughts

You follow where I go  
When I'm old and wise  
Bitter words mean little to me  
Autumn winds will blow right  
through me

And some day in the midst of time  
When they ask me if I knew you  
I'd smile and say you were a friend of  
mine

And the sadness would be lifted  
from my eyes

Oh when I'm old and wise.

As far as my eyes can see  
There are shadows surrounding me  
And to those I leave behind  
I want you all to know  
You've always shared my darkest  
hours

I'll miss you when I go  
And oh when I'm old and wise  
Heavy words that tossed and grilled  
me

Like autumn winds will blow right  
through me

And some day in the midst of time  
When they ask you if you knew me  
Remember that you were a friend of  
mine

As the final curtain falls before my  
eyes

Oh when I'm old and wise  
As far as my eyes can see.

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# SECRET INFORMATION

(As recorded by Chilliwack)

BILL HENDERSON

We ain't gettin' any place like this  
You act like nothin's happening  
But I can see it all in your face  
It's getting harder for you  
Every day you say your life is  
changin' so fast  
But you don't know which way  
And now you act so humble  
Don't wanna show what a good time  
you're having  
And you pretend to crumble  
Sorry now but I know what's  
happenin'.

Secret information  
(I got the word on you)  
Save the explanation  
I've got secret information  
(I've got the word).

Around and 'round we go  
We never stop  
You say it's just for fun  
It doesn't matter who comes out on  
the top  
You like playin' the mysterious part  
But you ain't gonna get me  
'Cause I had you figured out from

the start  
So fall apart and stumble  
You just want to get a little bit of  
sympathy  
And now you act so humble  
I got eyes and they just keep givin'  
me.

Secret information  
(I got the word on you)  
You can save the explanation  
I've got secret information  
(I've got the word).

And now you act so humble  
Don't wanna show what a good time  
you're having  
And you pretend to crumble  
Sorry now but I know what's  
happenin'.

Secret information  
(I got the word on you)  
Save the explanation  
I've got secret information  
(I got the word)  
Save the explanation.

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# VOO-DOO

(As recorded by Rachel Sweet)

MARC BLATTE  
LARRY GOTTLIEB  
RACHEL SWEET

Close your eyes  
Baby make a wish  
Do you wanna try, wanna try  
You got the power  
'Cause you know that I'm  
Hypnotized.

Cast a spell  
Can you read my mind  
Are you surprised at what you find.

Do don't ask me to dance  
Voo-doo  
'Cause I'm caught in your magic  
spell  
Such a spooky romance  
Voo-doo  
If it's hoo-doo honey  
Who can tell  
With the voo-doo that you do so  
well.

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TP,SW

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## AEROSMITH



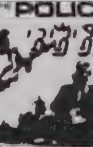
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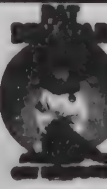
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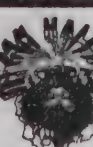
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**SHE'S A RUNNER**

(As recorded by Billy Squier)

**BILLY SQUIER**

Take my soul to the lost-and-found  
Girl she made me a hand-me-down  
Never know when she'll come  
around or what I'll see

No resistance it's hardly fair  
Call my name honey I'll be there  
Oo I'll give in to you anywhere so  
foolishly

I could never ever lie to you  
I could never even try  
I just wanna be beside you  
She's a runner  
She's a runner.

Sweet emotion'll pass you by  
Girl she left me alone to cry  
I still remember how she could  
make-a love to me

You see the traces they always show  
Some may come and some may go  
But one of us will never know what  
you see

Never wanted to rely on you  
Never wanted to try

I just wanna be beside you.

She's a runner  
Anyone can see  
She's a runner oo  
She'll run all over me  
She's a runner  
You can't walk away  
She's a runner  
She can make you stay.

I need to listen to my advice  
The aggravation ain't worth the  
price  
Oo I can tell ya she won't think twice  
She gonna knock down put ya down  
oo yeah.

She's a runner  
Anyone can see  
She's a runner oo  
She tore it out-a me  
She's a runner  
Watch her walk away  
She's a runner  
You can't make her stay.

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**I LOVE IT LOUD**

(As recorded by Kiss)

**GENE SIMMONS  
VINCENT CUSANO**

Hey, hey  
Hey, hey  
Stand up  
You don't have to be afraid  
Get down  
Love is like a hurricane  
Street boy  
No I never could be tamed  
Better believe it  
Guilty 'til I'm proven innocent  
Whiplash heavy metal accident  
Rock on  
I wanna be president.

'Cause I love it  
Loud  
I wanna hear it loud  
Right between the eyes  
Loud  
I wanna hear it loud  
No I want no compromise.

Turn it up  
Hungry for the medicine  
Two fisted to the very end  
No more treated like aliens  
We're not gonna take it  
No lies no more alibis  
Turn it up  
Got me hypnotized  
Rock on

Won't be tranquilized.

'Cause I love it  
Loud  
I wanna hear it loud  
Right between the eyes  
Loud  
I wanna hear it loud  
I don't want no compromise  
I love it  
Loud  
I wanna hear it loud  
Right between the eyes  
Loud  
I wanna hear it loud  
I don't want no compromise  
Hey, hey  
Hey, hey.

Headline jungle is the one rule  
Front page roar of the nation cool  
Turn it up  
This is my attitude  
Take it or leave it.

Loud  
I wanna hear it loud  
Right between the eyes  
Loud  
I wanna hear it loud  
I don't want no compromise  
I love it  
Loud  
I wanna hear it loud.  
(Repeat)

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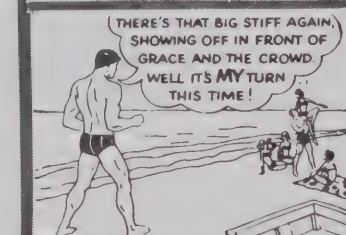
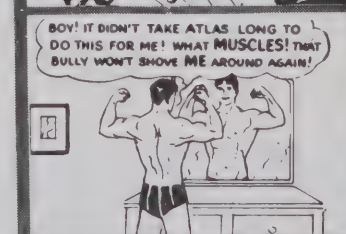
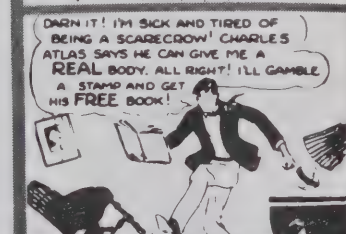
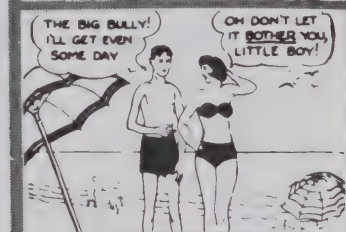
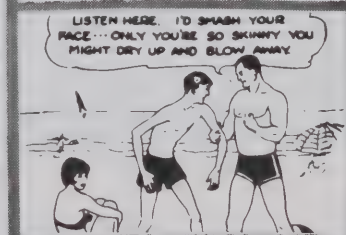


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## DON'T TELL ME YOU LOVE ME

(As recorded by Night Ranger)

**JACK BLADES**

It ain't the way you move  
 It ain't the way that you move me  
 Oh no

It ain't the way you shake  
 It ain't the way that you shake me  
 Oh no

I lived twenty five years  
 I'm a kid on the run  
 I gotta pick up her action.

Don't tell me you love me  
 Don't tell me you love me  
 Don't tell me  
 I don't wanna know.

I love the way you use  
 I love the way that you use me  
 Oh yeah

I love the way you shoot  
 I love the way that you shoot to kill

me

Oh yeah

I've taken miles of lives to learn the  
 right from the wrong  
 I'll keep you hangin' on.

Don't tell me you love me  
 Don't tell me you love me  
 Don't tell me  
 I don't wanna know.

Don't tell me you love me  
 Don't tell me you love me  
 Don't tell me  
 I don't wanna know.

Don't tell me you love me  
 Don't tell me you love me  
 Don't tell me you love me  
 Don't tell me you love me  
 Don't tell me you love me, love me,  
 love me, love me.

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## LITTLE TOO LATE

(As recorded by Pat Benatar)

**ALEX CALL**

I hear you had a good offer  
 Down on Third Avenue  
 You tell me that was the reason  
 For what you, you put me through  
 yeah

Now you come collapsin' back  
 I feel the heat of your attack  
 Want me to take you back  
 I'm givin' you the sack  
 So don't waste your time.

It's a little too little  
 It's a little too late  
 I'm a little too hurt  
 And there's nothin' left that I gotta  
 say

You can cry to me baby  
 But there's only so much I can take  
 Oh it's a little too little  
 It's a little too late.

You say you had a good time  
 Did ya' think it was for free  
 And how much did it get ya'

All their flattery  
 And now you come back  
 Runnin' for protection  
 You've been bitten by love

And stung by rejection  
 You can't connect  
 What did you expect  
 I'm just gettin' over you.

It's a little too little

It's a little too late  
 I'm a little too hurt  
 And there's nothin' left that I gotta  
 say

You can cry to me baby  
 But there's only so much I can take  
 Oh it's a little too little  
 It's a little too late.  
 (Repeat)

It's a little too little  
 It's a little too late  
 I'm a little too hurt  
 And there's nothin' left that I gotta  
 say

Well you can cry to me baby  
 But there's only so much  
 Only so much I can take  
 Oh it's a little too little  
 It's a little too late.

It's a little too little  
 It's a little too late  
 I'm a little too hurt  
 And there's nothin' left that I gotta  
 say

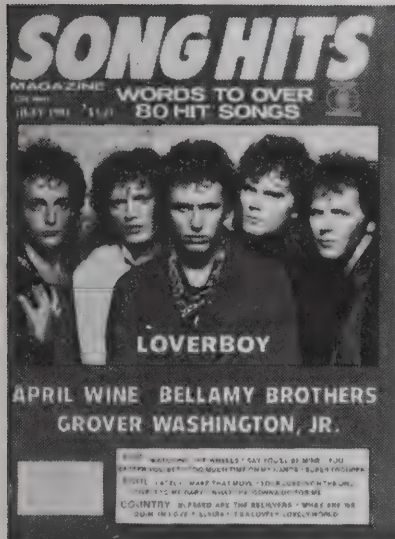
Well you can cry to me baby  
 'Cause there's only so much  
 Only so much I can take  
 Oh it's a little too little  
 It's a little too little  
 It's a little too little  
 It's a little too late.

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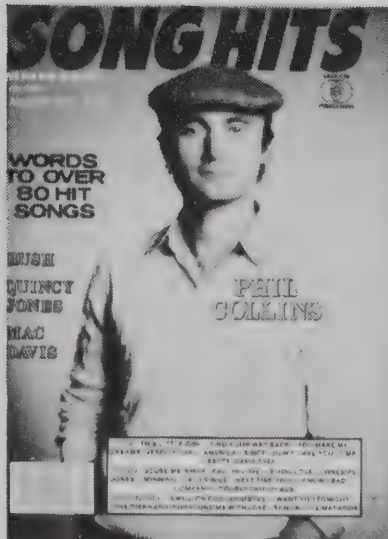


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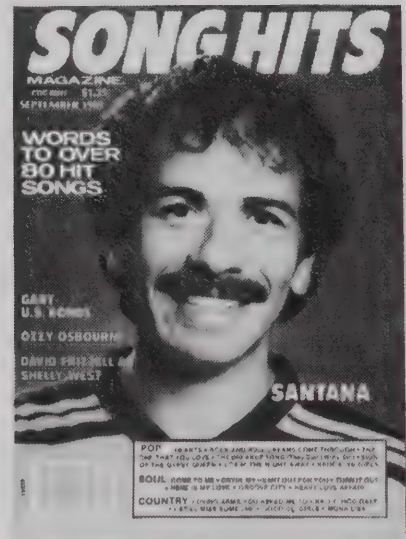
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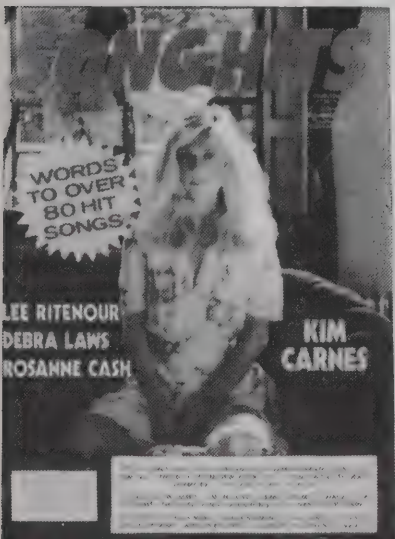
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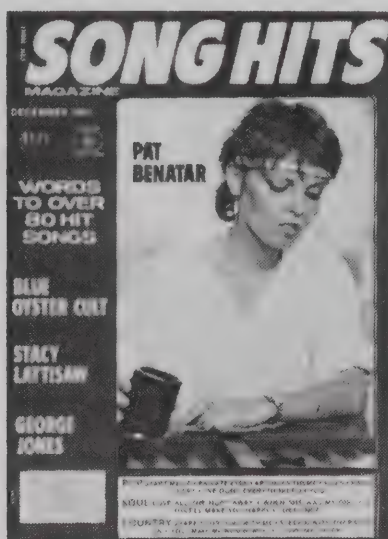
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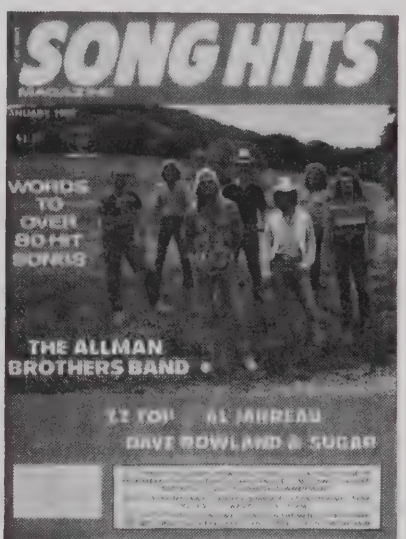
September 81



October 81



December 81



January 82

January, 1981

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The Allman Brothers Band  
Diana Ross  
Don Williams

February, 1981

The Doobie Brothers  
Carly Simon  
L.T.D.  
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**WOMEN**—a curvier, glamorous figure.

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

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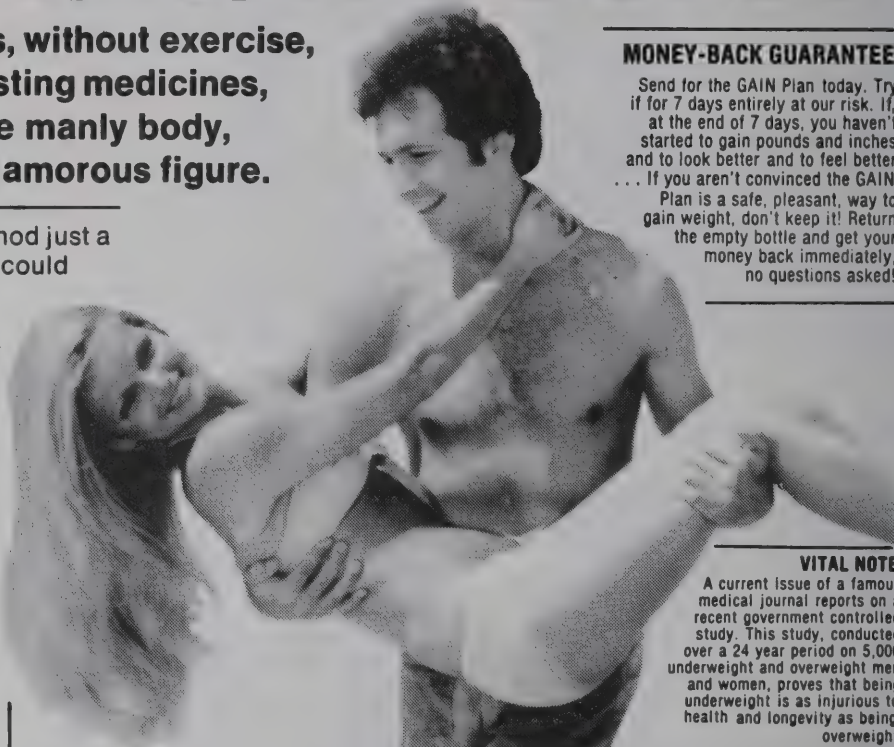
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

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## VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 overweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

## THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . if you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

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## GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

## MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN

Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

## SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



. . . a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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## COME ON EILEEN

(As recorded by Dexy's Midnight Runners)

KEVIN ROWLAND  
KEVIN ADAMS  
JIM PATTERSON

Come on Eileen  
Poor old Johnny Ray  
Sounded sad upon the radio  
He moved a million hearts in mono  
Our mothers used to sing along  
Who'd blame them  
You're grown  
(You're grown up)  
So grown  
(So grown up)  
Now I must say more than ever  
Come on Eileen  
Too-ra, loo-ra, too-ra, loo-rye aye  
And we can sing just like our fathers.

Come on Eileen  
Oh I swear well he means at this moment  
You mean ev'rything  
With you in that dress my thoughts I confess  
Verge on dirty  
Ah come on Eileen.

These people round here  
Wear beaten down eyes  
Sunk in smoke dried faces  
Resign'd to what their fate is  
But not us  
No not us  
We are far too young and clever  
Remember too-ra, loo-ra, too-ra,  
loo-rye aye  
Eileen I'll hum this tune forever.

Come on Eileen  
Oh I swear well he means aah come on  
Let's take off ev'rything  
That pretty red dress Eileen  
Tell him less  
Aah come on let's  
Ah come on Eileen.

Come on Eileen  
Too-loo-rye aye  
Come on Eileen  
Too-loo-rye aye too-ra  
Too-ra, too-loo-ra  
Oh Eileen.

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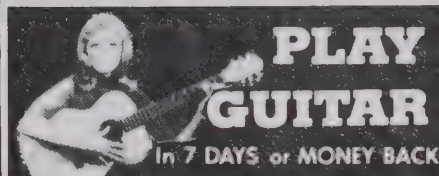
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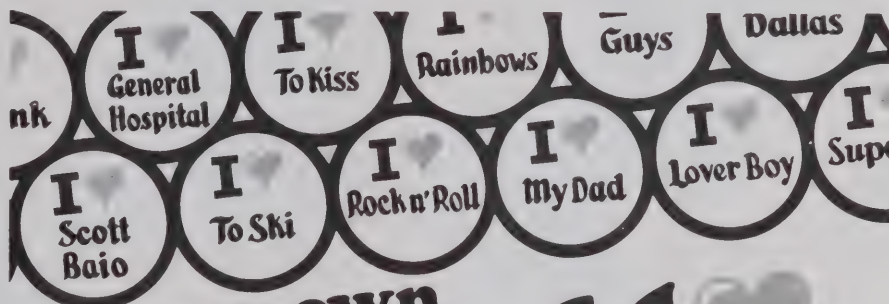
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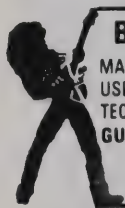


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## LIES

(As recorded by the Thompson Twins)

**TOM BAILEY  
ALANNAH CURRIE  
JOE LEEWAY**

You told me you loved me  
So I don't understand  
Why promises are snapped in two  
And words are made to bend  
The bigger the better  
Some stolen from Japan  
Collected from around the world  
They'll catch you if they can.

Lies, lies, lies, yeah  
Lies, lies, lies, yeah  
Lies, lies, lies, yeah  
Lies, lies, lies, yeah.

Try not to catch you out  
To know what's on your mind  
Oh Cleopatra died for Egypt  
What a waste of time  
The white ones and red ones

And some you can't disguise  
Twisted truth and half the news  
Can't hide it in your eyes.

Lies, lies, lies, yeah  
Lies, lies, lies, yeah  
Lies, lies, lies, yeah  
Lies, lies, lies, yeah.

You say you'll try harder  
But I think it's just too late  
The car is revving in the drive  
And I'm not the sort to wait  
The bigger the better  
Some nicked from old Saigon  
Collected from around the world  
Love lies on and on and on.

Lies, lies, lies, yeah  
They're gonna get you  
They're gonna get you  
Lies, lies, lies, yeah  
They won't forget you.

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## POISON ARROW

(As recorded by ABC)

**MARTIN FRY  
STEVE SINGLETON  
MARK LICKLEY  
MARK WHITE**

If I were to say to you  
"Can you keep a secret"  
Would you know just what to do or  
what to keep  
If when I say I love you call a situation  
Hey girl I thought we were the right  
combination.

Who broke my heart  
You did you did  
A bolt to the target blame Cupid,  
Cupid  
You think you're smart but you're  
stupid, stupid  
Shoot that poison arrow through my  
heart  
Shoot that poison arrow  
Shoot that poison arrow through my  
heart  
Shoot that poison arrow.

No rhythm in cymbals no tempo in  
drums  
Love on arrival she comes when she  
comes  
Right on the target but wide of the  
mark  
What I thought was fire was only the  
spark.

The sweetest melody is a one word  
refrain

So lower your sights yeah and raise  
your aim, raise your aim.

Who broke my heart  
You did you did  
A bolt to the target blame Cupid,  
Cupid  
You think you're smart but you're  
stupid, stupid  
Shoot that poison arrow to my heart  
Shoot that poison arrow  
Shoot that poison arrow to my heart  
Shoot that poison arrow.

"I thought you loved me but it seems  
you don't care"  
"I care but you know I will never love  
you"

Who broke my heart  
You did you did  
A bolt to the target blame Cupid  
You think you're smart that's stupid  
Right from the start when you knew  
we would part.

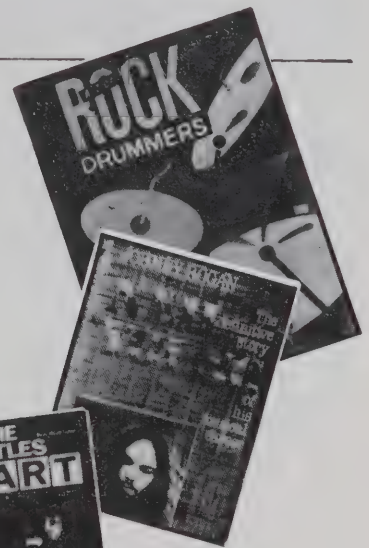
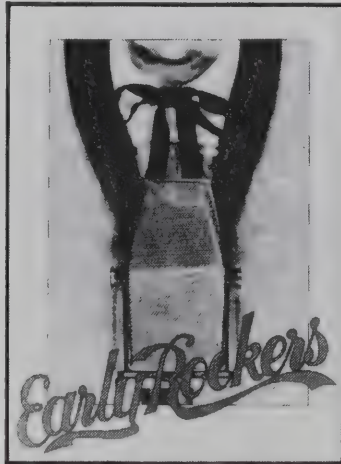
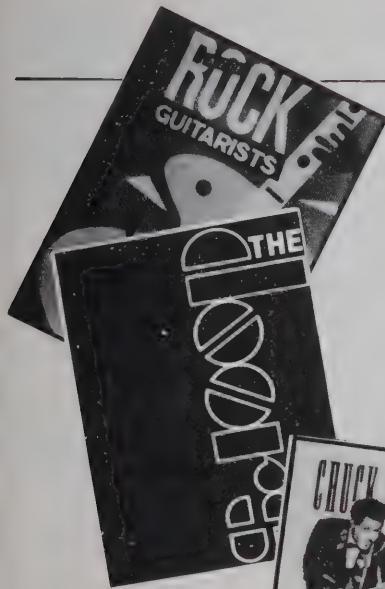
Shoot that poison arrow through my  
heart  
Shoot that poison arrow  
Shoot that poison arrow through my  
heart  
Shoot that poison arrow  
Ah shoot that poison arrow  
Shoot that poison arrow.

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## MY KIND OF LADY

(As recorded by Supertramp)

**RICK DAVIES  
ROGER HODGSON**

Ooo let me tell you what I want to say  
You're the only one who could make me feel this way  
My kind of lady  
No better love could I embrace  
No better heart no other face  
Can quite compare with you  
You came along and then you mend my broken dreams  
I was so down and then as foolish as it seems  
You gave me your affection  
Yeah baby you came through.

We'll make it you'll see  
In spite of those who say it's wrong  
This time we feel that we belong  
Now we can truly say  
We'll be together and that's all we'll ever need  
We'll love each other  
That's the way it's gonna be  
And nothin' under the sun and moon  
Can make us be apart.

Oh my honey  
You know I'll love you every day  
When things go wrong we'll find a way  
I'm so glad I met you  
Much more than I can ever say.

We're making plans and holding hands just like before

We'll try again  
We'll make amends along the road  
It's feelin' good just like it should  
This time we know  
We'll share each other's happiness  
For now and evermore.

I've been wasting my life away  
I've got a message for you today  
To tell you that you are  
My kind of lady  
I'm not the same since I met you  
All of my dreams had fallen through  
And then you came along  
One magic night when things went right  
It was so fine  
Looked in your eyes and realized  
That you were mine  
And nothin' under the sun and moon  
Can make us be apart.

Oh my baby  
You know I'll love you all the way  
When times get hard we'll smile and say  
I'm so glad I met you  
I'll love you more and more each day.

We're making plans and holding hands just like before  
We'll try again  
We'll make amends along the road  
It's feelin' good just like it should  
This time we know  
We'll share each other's happiness  
For now and evermore.

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## NICE GIRLS

(As recorded by Melissa Manchester)

**JAN BIDEWELL BUCKINGHAM  
STEVE BUCKINGHAM  
MARK GRAY**

Nice girls, nice girls  
I can see you staring at me  
I've been watching you  
Maybe I act a little bit too shy  
You'll have to make the first move  
Don't be afraid of coming on too strong  
I'm in a lovin' mood  
I've been waitin' for you all night long

Don't you know what to do.  
Nice girls (nice girls) think a lot about it  
Nice girls (nice girls) they do it too  
Nice girls (nice girls) never talk about it

But nice girls need it too.  
I don't want a bad reputation  
I'm not that kind  
But maybe in the right situation

You can change my mind  
'Cause the more I look into your eyes  
The less control I have  
You bring out a side of me  
I never knew I had.

Nice girls (nice girls) think a lot about it  
Nice girls (nice girls) they do it too  
Nice girls (nice girls) never talk about it  
But nice girls need it too.

My friends warned me  
Of a boy like you  
But how am I gonna find out unless I do

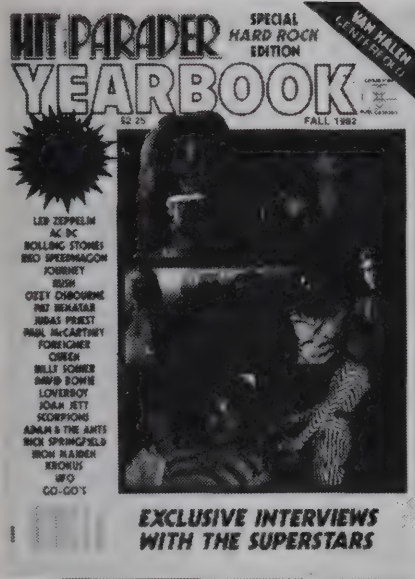
Nice girls, nice girls, nice girls  
Nice girls need it too.

Nice girls dream a lot about it  
Nice girls they do too  
Nice girls never talk about it  
But nice girls do it too.

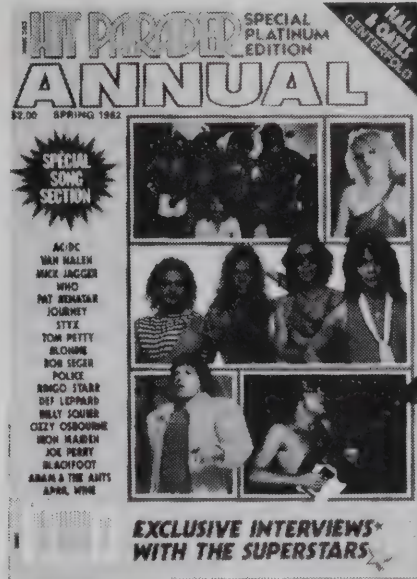
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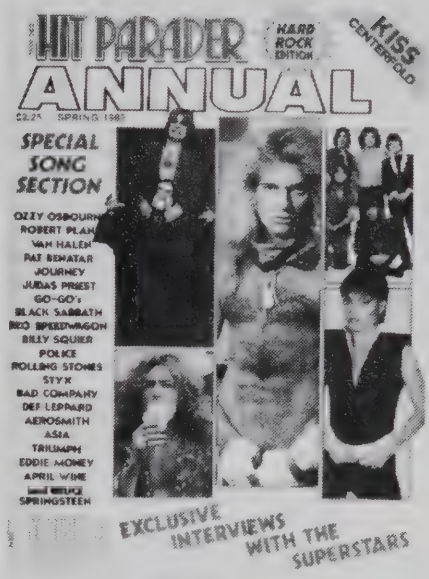
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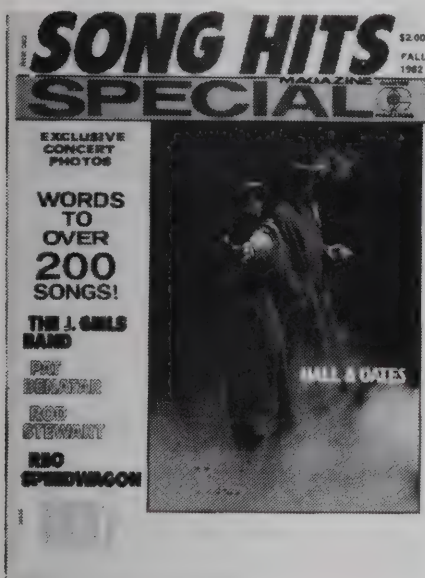
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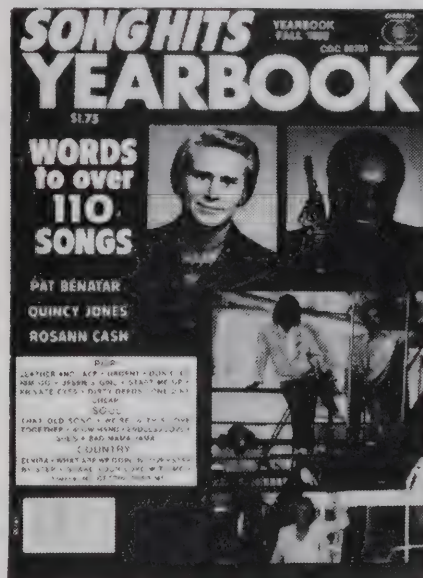
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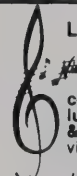
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## I'VE GOT A ROCK 'N' ROLL HEART

(As recorded by Eric Clapton)

TROY SEALS  
EDDIE SETSER  
STEVE DIAMOND

I've got a feeling we could get serious girl  
'Cause right at this moment  
I could promise you the world  
Before we go crazy before we explode

There's something 'bout me baby  
You got to know  
You got to know.

I get off on fifty-seven Chevies  
I get off on a screamin' guitar  
Like the way it gets me ev'ry time it hits me

I've got a rock 'n' roll  
I've got a rock 'n' roll heart.

Feels like we're falling into the arms of the night

So if you're not ready  
Don't be holding me so tight  
I guess there's nothing left for me to explain

Here's what you're getting  
And I don't wanna change  
I don't wanna change.

I get off on fifty-seven Chevies  
I get off on a screamin' guitar  
Like the way it gets me ev'ry time it hits me

I've got a rock 'n' roll  
I've got a rock 'n' roll heart.

I don't need no glitter  
No Hollywood  
All you got to do is lay it down  
And you lay it down good.

I get off on fifty-seven Chevies  
I get off on a screamin' guitar  
Like the way it gets me ev'ry time it hits me

I've got a rock 'n' roll  
I've got a rock 'n' roll heart  
I've got, you've got a rock 'n' roll heart.

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## I CAN'T STAND STILL

(As recorded by Don Henley)

DON HENLEY  
DANNY KORTCHMAR

I know you love me  
You know I love you too  
You know I always will  
No matter what you do  
Say you haven't got another lover  
Say you only want to make the scene  
Then you try to keep it undercover  
What does that mean.

And baby I can't stand still  
While he's holding you  
I can't stand still  
While he's kissing you.

So we got a little problem baby  
How to put together love and work  
If I could figure out that one darlin'  
I could save us from a world of hurt  
I remember when we walked together

Makin' love on a summer night  
Guess we thought that it would last forever  
We were all right.

But baby I can't stand still  
While he's holding you  
I can't stand still  
While he's touching you.

I can take it if you need some freedom  
Understand it if you miss your friends  
Don't you ever try to think of me some

Never tell me where you've been  
Say you haven't got another lover  
Say you only want to make the scene  
Then you try to keep it undercover  
What does that mean.

And baby I can't stand still  
While he's holding you  
I can't stand still  
While he's kissing you  
Baby I can't stand still  
While he's holding you  
I can't stand still  
While he's touching you  
Baby I can't stand still  
While he's holding you  
I can't stand still  
While he's touching you.

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# Rock 'n roll hit parade

compiled by Bob Grossweiner

**Each issue Hit Parader presents the all-time favorite recordings of today's most popular performers. This issue we are pleased to present the lists of three of rock's most exciting guitarists: Pat Thrall, Carlos Rios and Dave Meniketti.**

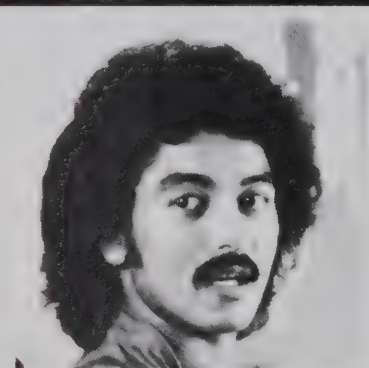
**PAT THRALL**, guitarist, Hughes/Thrall (formerly with Pat Travers, Automatic Man, Go)

1. **Security**, Peter Gabriel  
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2. **You Make The Heat**, Producers  
"Strong production and one of the best bands out now."
3. **Survival**, Bob Marley & the Wailers  
"The most well-produced reggae album ever made. The songs are sophisticated."
4. **Axis: Bold As Love**, the Jimi Hendrix Experience
5. **Lodger**, David Bowie
6. **Never For Ever** (British import), Kate Bush
7. **Mysterious Traveller**, Weather Report
8. **Le Sacre du Printemps**, by Igor Stravinsky, performed by the Boston Symphony Orchestra, conducted by Michael Tilson Thomas
9. **Fulfillingness' First Finale**, Stevie Wonder
10. **Zenyatta Mondatta**, the Police



**CARLOS RIOS**, guitarist, Novo Combo

1. **Aja**, Steely Dan
2. **Fulfillingness' First Finale**, Stevie Wonder
3. **Rough And Ready**, Jeff Beck Group
4. **Led Zeppelin II**, Led Zeppelin
5. **Consciousness**, Pat Martino
6. **Ma Mere l'Oye** by Maurice Ravel (no specific version given)
7. **Deep Purple In Rock**, Deep Purple
8. **Mr. Gone**, Weather Report
9. **Body Talk**, George Benson
10. **Twelve Dreams Of Dr. Sardonicus**, Spirit



**DAVE MENIKETTI**, lead guitarist, lead vocalist, Y&T (formerly known as Yesterday & Today)

1. **Are You Experienced?**, the Jimi Hendrix Experience
2. **Electric Ladyland**, the Jimi Hendrix Experience
3. **Allman Brothers Band At The Fillmore East**, the Allman Brothers Band
4. **The Allman Brothers Band**, the Allman Brothers Band
5. **Led Zeppelin II**, Led Zeppelin
6. **Paper Money**, Montrose
7. **Benefit**, Jethro Tull
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# GRAND FUNK RAILROAD

## Never Say Die

by Charley Crespo

### One-Time Superstars Return To Form With What's Funk?

**“W**e were on the road supporting the album **Grand Funk Lives**,”

Mark Farner said of Grand Funk Railroad's comeback last year. “We did the southern and midwestern United States, Puerto Rico, Caracas, Japan and Hawaii. We got the same kind of audience response we used to get. The reaction to what we were doing was inspiring.”

In the early 1970s, Grand Funk Railroad was the most popular American rock band in the world. The high-volume trio's bare-chested, long-haired lead singer, Mark Farner, sang *I'm Your Captain*, *Mean Mistreater* and *Closer To Home* to a sellout crowd at Shea Stadium that outnumbered the Beatles' historical concert at that same site. Shortly thereafter, GFR came back with *We're An American Band* and *The Locomotion*, and headlined yet another sellout world tour.

In 1976, the public was into newer groups, and the legendary, but neglected GFR broke up. Farner released two solo albums, while the rhythm section, bassist Mel Schacher and drummer Don Brewer, formed a short-lived band called Flint. By 1980, outside forces encouraged the group to reunite. An appearance on the **Heavy Metal** film soundtrack inaugurated GFR's return. Dennis Bellinger, a long time friend of the band, replaced Schacher, who after a few rehearsals, opted not to rejoin the rock and roll sweat circuit. The new GFR has rebounded with **What's Funk?**

“Dennis sings and adds a new dimension to the group, so we can do three-part harmonies,” Farner said. “It sounds real good. He's an excellent singer.”



Grand Funk Railroad (left to right): Don Brewer, Mark Farner, Dennis Bellinger.

Brewer, meanwhile, has temporarily joined Bob Seger's touring band.

“He said he's going to keep his chops up and make some extra bucks, so hey, I can't knock that,” Farner added. “Don recorded **What's Funk?** with me and he's still the drummer for Grand Funk. If it comes time for us to go on the road and he's still touring, Seger's going to have to find himself another drummer. See, Don not only contributes as a drummer, but as a songwriter for Grand Funk; hell, he wrote *We're An American Band*. He doesn't have that freedom as a sideman for Seger. He wouldn't have the freedom to write and be as much a part of the Bob Seger thing as he is with Grand Funk. When you get right down to it, there's more money to be made as a songwriter/artist

than just a sideman for somebody.”

Brewer now lives in Florida with his wife and three-year-old daughter. Bellinger lives in a country home outside Flint, Michigan. Farner is operating an alternative energy retail store in northern Michigan, selling wood stoves, solar panels, wind generators, mopeds and other energy conservative devices. He shares his daily pleasures with his wife and two sons.

While Brewer plays with Seger, Farner is writing songs for Lee Pickens, the ex-guitarist of Bloodrock, the now-defunct band that sounded like and opened for dozens of GFR concerts back in the Funk's halcyon days. Pickens has formed an as-yet-unnamed band and is looking for a record deal. Farner isn't sure that the

songs he's contributed are necessarily in the GFR hard rock tradition, however.

“I evolved right along with Mother Nature, and whatever comes out, comes out,” the midwestern country boy said. “We were labelled a ‘heavy metal’ band, and I like performing on stage the stuff we did in the past, but currently I'm writing more pop-oriented, melodic Top 40 songs.”

Grand Funk Railroad will tour later this year. Farner speculated that GFR will basically play the cities where **What's Funk?** gets airplay. The trio is encouraged by the success of last year's tour and will take a similar show on the road, showcasing 80 percent old songs.

“We're still crowd-pleasers,” Farner said. “That's not bragging, that's a fact.” □



# MOLLY HATCHET

## Back To Basics

by Andy Secher

### Florida's Favorite Sons Regroup As Danny Joe Brown Returns.

**T**he 25,000 fans who had come to Palm Beach's Florida Jam last July had been warned to expect the unexpected from Molly Hatchet. Many in the crowd had heard rumors of the band breaking up, and stories of fist fights and inner dissension. As the group's three o'clock concert time approached, the audience inched closer to the huge stage to see what was happening with what one fan called, "the greatest fuckin' band that Florida's ever produced."

As Hatchet's theme music blasted out of a massive P.A. system, the group took the stage. They were lead by a tall, lean figure who many in the crowd instantly recognized. "Hey that's Danny Joe," one young girl shouted at her boyfriend. As the crowd realized that Hatchet's prodigal son, Danny Joe Brown, had returned from his two-year exile, they rose to their feet, stomping, bumping and screaming.

"Hey, how y'all doin'?" Danny Joe asked with a smile as big as nearby Lake Okeechobee. "It feels soo damn good to be back up here with these guys. I hope you're all enjoying this half as much as I am." With that, the band launched into a blistering version of *Flirting With Disaster*, a song whose title perfectly reflected what the last two years have been like for both Brown and Hatchet.

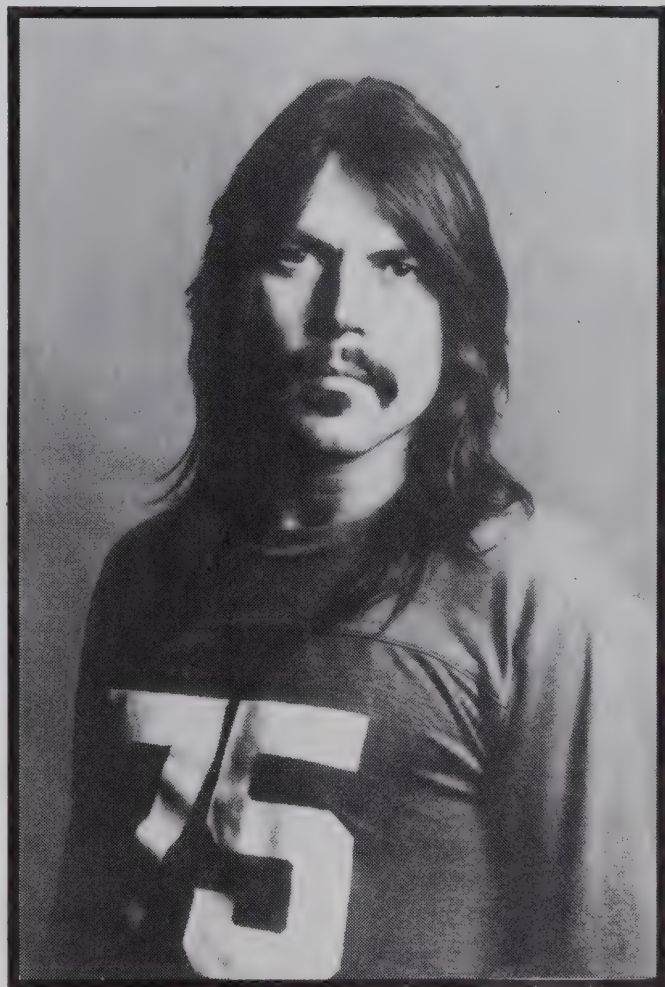
"It's been a strange time," Brown explained as he cooled off backstage, following the band's 90-minute set. "There were some nasty things said a few years back, and I left the group just when we seemed to be on the verge of becoming huge. It was a little childish of me. I

guess. I wasn't in the best of health, but, more importantly, I thought I was standing up for a principle. But what I was actually doing was hurting myself and hurting the band — no one came out ahead."

In the wake of Brown leaving Hatchet for reasons that one band spokesperson described as "purely financial," Brown formed his own group, cleverly entitled the Danny Joe Brown Band. Hatchet attempted to carry on, replacing Danny Joe with vocalist Jimmy Ferrar, whose gruff singing style never won acceptance from Hatchet purists. "Jimmy did a good job for us," explained Dave Hlubek, who, along with Duane Roland and Steve Holland form Hatchet's "guitar army." "But when the chance came to get Danny Joe back in the band, we jumped at it."

In truth, the move was made because neither Brown nor Hatchet had enjoyed the degree of success apart that they had come to expect when they were together. Hatchet's record sales took a precipitous decline, falling from the multi-platinum range for their self-titled debut, to barely 250,000 units for their last effort, **Take No Prisoners**. But now, with the band's resolidified lineup (which also includes new members Riff West on bass and B.B. Bordan on drums), and the release of their latest album, **No Guts No Glory**, Hatchet seems to have their southern-fried steamroller back on the right track.

"This album gets us back in the Molly Hatchet groove," Brown explained. "It's rock and roll delivered with no questions asked. We had developed a reputation as one of the hardest rocking



Danny Joe Brown: "This album gets us back in the Molly Hatchet groove."

bands around a few years ago, and we want to confirm that reputation. We want to show anyone who thought that this band was finished that they were dead wrong. Molly Hatchet is back, and I honestly believe that we're stronger than ever."

Dave Hlubek was quick to confirm Brown's statement. "It feels so good, so natural to be working together again," he said as he placed his powerful arm around Danny's shoulder. "We were

like brothers once, and like any family, we had some problems and some fights. We're stronger people because of it — and we're a stronger band as well. We've had to fight for everything we've ever gotten in life, so the challenge of fighting to win back our audience is a kind of 'down home' feeling for us. We've never shied away from a challenge, and I'll be damned if we ever will." □



# PATRICK SIMMONS

## Sole Brother

by Mitchell Schneider

### ***Doobie Brothers' Founder Becomes A Solo Star.***

It's one of those grey, chilly winter days in Los Angeles, and the torrential rains have let up temporarily. Holed up in his publicist's office in Beverly Hills, discussing his solo debut album, **Arcade**, Patrick Simmons is more than slightly concerned about catching a flight from Burbank Airport and returning to his 80-acre Santa Cruz home in Northern California, where a series of brutal storms were causing havoc.

"People's homes were falling off the sides of hills last year," says the ex-Doobie Brother, "and over 20 people lost their lives. This lady right down the road from me died. The whole road near my home was washed out and the mountain came down. We dug ourselves out and the government didn't help at all with all their disaster-relief bullshit."

Despite his obvious concern for the safety of his home, Simmons is excited—not to mention a little nervous—about stepping out on his own away from the Doobie Brothers. A central figure with the group throughout its 13-year career, Simmons is known for his rhythmic guitar style and sharp solos, as well as his lead vocals on such Doobie staples as *Jesus Is Just Alright* and the self-written *Black Water* and *Echoes of Love*. As one of America's most successful rock and roll bands, the Doobie Brothers sold over 40-million records worldwide before officially disbanding after their fall 1982 farewell tour.

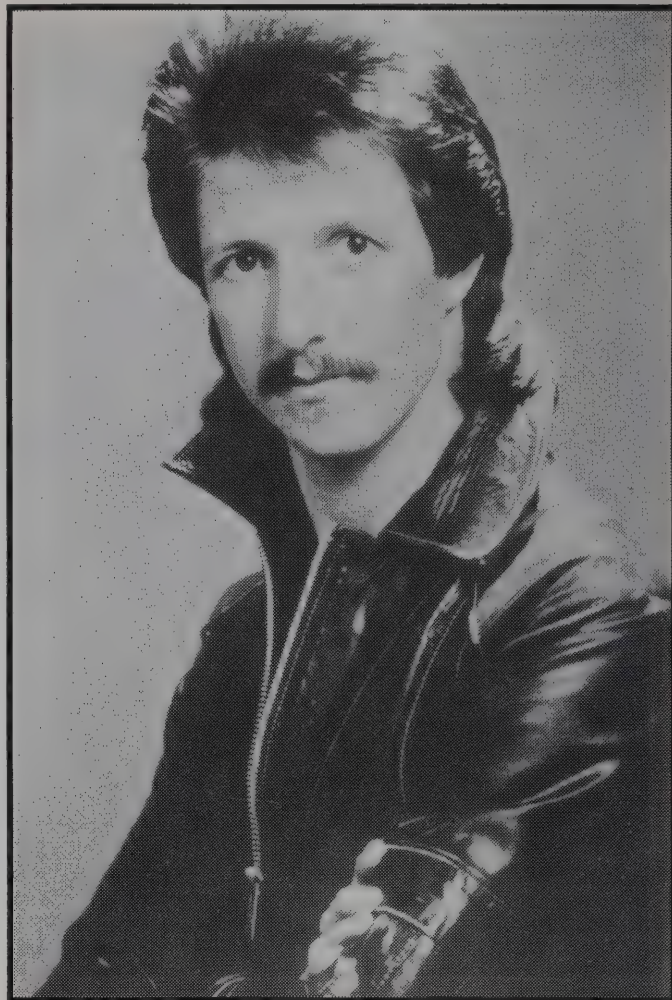
"It was tough doing the record because it was my first overall project," says Simmons, who speaks quietly, almost shyly. "I was scared and I didn't know what it would sound like or whether I would come up

with the songs and honestly come across. I wanted it to come from the heart and, more than anything, I wanted to establish my guitar playing."

Instead of breaking any new ground with **Arcade**, Simmons infectiously mines trademark Doobie Brothers musical styles: the shimmeringly produced soul-pop-jazz merger of their latter period and the funky rock and roll that put them on the map back in the early '70s. "I was trying to release a little bit of energy that perhaps I wasn't doing with the Doobies," says Simmons. "I think I project a little more rock and roll, groove-type edge to my own music."

If **Arcade** sounds like a Doobies LP, consider this: making guest appearances are six members of the group's final incarnation and one-time Doobie guitarist Jeff Baxter. To top it off, Michael McDonald sings with Simmons on a song they co-wrote, *Why You Givin' It Up*. Surprisingly, however, **Arcade** was produced by John Ryan (Santana, Styx) instead of the Doobies' longtime producer, Ted Templeman. Originally picked for the project, Templeman only co-produced four songs before backing out because of his busy schedule—something which angered Simmons.

"Ted was holding me up, telling me, 'No wait, I want to do the album.' Then I would wait three or four weeks and call him and he'd say the same thing. Pretty soon I was calling and getting no return calls at all. This went on for months. I worked with Ted for 13 years and he was treating me like I was some newcomer that he didn't have time to talk to. It's very difficult these days to be an artist within the music business unless you really hold a



**Patrick Simmons:** "It's very difficult these days to be an artist within the music business unless you really hold a lot of cards or just had a giant record."

lot of cards or just had a giant record. There's not any hard feelings between Ted and I," adds Simmons.

As much as Simmons is looking forward to meeting the challenge of his solo career, he's anxious for the upcoming release of the Doobie Brothers' live LP, recorded during their farewell tour. "Breaking up was pretty sad because we were clicking and had the best sound in the history of the band. It was disappointing to have to walk away from something that good."

Then why the split? "A lot of it's probably my fault," says Simmons, almost with an air of guilt in his voice. "As the band evolved, espe-

cially in the later years, most of the guys moved to Los Angeles. I was the only one left in Northern California. Suddenly everybody decided that the rehearsal hall was going to be relocated in L.A., and everything would be Southern California-based. But between touring, recording and rehearsing, I never got to spend any time at home. I tried to convey that to everyone and I felt a little betrayed. But no one was listening. So I said, 'If this is the way you wanna do it, I don't think I could be part of it anymore.'"

What about a comeback? "The live album will be as near a comeback as we'd approach for the time being." □



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# ROCK'S ALL-TIME DREAMBAND



Jeffrey Mayer

**Vocalist Paul Rodgers:** "I always wanted to be in a blues band — I wanted to sing the blues."

## Hit Parader Presents Our Ultimate Fantasy Group.

by Andy Secher

**E**very rock fan who has ever attended a concert or bought an album has at one time or another thought to himself, 'I wonder how Jimmy Page would have sounded working with the Who?' or 'How would Eric Clapton have sounded if he had played alongside Jimi Hendrix?' Such is the stuff of rock and roll fantasies. What **Hit Parader** has done here is assemble what we view to be rock's all-time dream band; the greatest talents in the form's history. Sure, you may disagree with some of our choices (if you do, let us know, and in the future we'll publish your all-time group), but every performer in our band is a true rock and roll legend: vocalist Paul Rodgers, lead guitarist Ritchie Blackmore, rhythm guitarist/songwriter Pete Townshend, drummer John Bonham and bassist John Entwistle.

54

### VOCALIST: PAUL RODGERS

"When I think about rock and roll, the first thing that comes to my mind is Paul Rodgers' voice," Iron Maiden's Bruce Dickinson has said. His sentiments are shared by many others within the music world who view Rodgers' husky, soulful voice as the premier singing instrument in the annals of rock. Whether it has been with Bad Company or Free, Rodgers' superlative vocal skills have given new meaning to the term "blue-eyed soul."

"I listened to people like Ray Charles and Sam Cooke when I was young," Rodgers said. "But getting hold of those records wasn't easy in England back in the '60s. They were rarities, and when you managed to get hold of one you listened until the grooves wore out. I imagine that's where I picked up some of my vocal mannerisms. But when rock came about, I wanted to be in a blues band — I wanted to sing the blues. That's what Free was initially. Then later on with Bad Company we attempted to mix those blues roots with some different influences — everything from pop to country/western."

Currently Rodgers finds himself between bands, with Bad Company in disrepair following a fight between Paul and guitarist Mick Ralphs. Rodgers chose to remain mum over that incident and his future plans, but rumors circulating around London indicate that he may be working on a top-secret project with Swan Song labelmate Jimmy Page.

### LEAD GUITARIST: RITCHIE BLACKMORE

"I have a horrible technical memory when it comes to remembering guitar solos," Ritchie Blackmore said. "That's why I tend to play different solos on stage every night. Some people mistakenly think that I'm trying to be creative and show off my skills. The truth of the matter is that I simply can't remember what I'm supposed to play."

Despite his memory lapses, Blackmore is undoubtedly one of the premier heavy metal guitarists the British Isles have ever



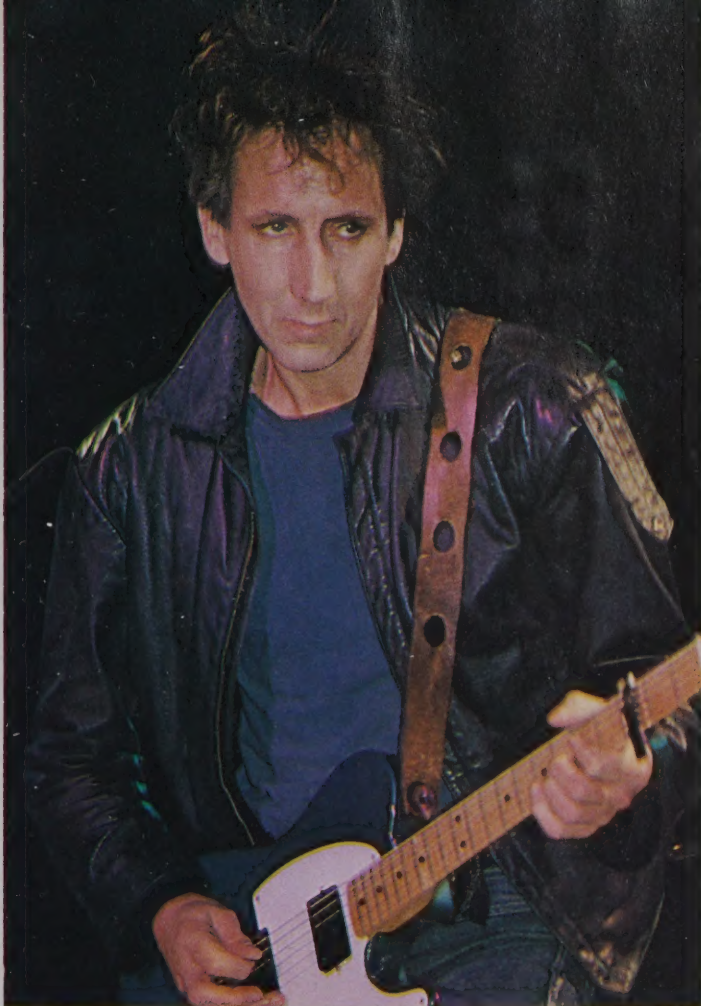
Neil Zorower

**Lead guitarist Ritchie Blackmore:** "I have a horrible technical memory when it comes to remembering guitar solos."

produced. Even longtime friend Jimmy Page, who played with Blackmore in Screaming Lord Sutch's band back in the mid-'60s, admits, "I don't think I can touch him when it comes to playing a solo." His work with Deep Purple and Rainbow stands as a yardstick against which every other hard rock guitarist must be measured.

Admittedly, Blackmore would have some difficulty in playing with the other musicians in our dream band. While he almost once played with Paul Rodgers (he was to be the original replacement for Ian Gillan in Deep Purple), Ritchie admits that "I do have a bit of a personality problem when it comes to my band. Every group I've been in has had almost constant personnel changes and, quite possibly, I'm the reason for that."





Rhythm guitarist Pete Townshend: "I picked up most of my lead technique from Eric Clapton."

#### RHYTHM GUITARIST/SONG-WRITER: PETE TOWNSHEND

If rock and roll has produced any true geniuses, then the Who's Pete Townshend would surely top that list. While he may scoff at such a notion, his incredible instrumental and songwriting skills have made him one of the seminal forces of the rock form. "I do occasionally think about the role the Who have played in rock's development," he said. "It's a humbling thought. When people view the Who, or me, as more than just rock performers I begin to feel a bit uneasy."

Townshend's brilliance has been shown in a broad spectrum of musical styles — from the metallic power of *Live At Leeds* to the pop mysticism of *Tommy*. While his lyrical talents have often overshadowed his guitar skills, his thick chord structures and dynamic rhythms have made him one of rock's great stylists. "Pete has always been something of a rhythm guitarist in his approach," bandmate John Entwistle has said. "When we first got the Who together, Roger (Daltrey) was actually supposed to play lead guitar and Pete the rhythm. His style really hasn't changed that much since then."

"Actually, I picked up most of my lead technique from Eric Clapton," Townshend said. "I knew I had limitations as a soloist so I approached Eric and he helped me immeasurably. I'm still not quite in his league," he added with a grin, "but I think I can hold my own."

**"When we first got the Who together, Roger Daltrey was actually supposed to play lead guitar and Pete the rhythm."**

#### DRUMMER: JOHN BONHAM

"Bonzo was the backbone of this band," Led Zeppelin's Robert Plant has said in regard to his fallen comrade, John Bonham. "Without him we could never perform the material. Most people tend to look at Jimmy (Page) or myself as the leader of the band, but they're wrong. Without Bonzo the Zeppelin will never fly again."

No drummer played with more sheer unadulterated power than "Bonzo" Bonham. When, during a Zeppelin concert, time came for him to perform his drum solo,

*Moby Dick*, the entire arena would shake due to the awesome power he produced. Yet, despite his blood-and-guts drumming style, he was capable of surprising subtlety and imagination in his playing. "John could play anything — jazz, rock, blues — you name it," Plant recalled. "He was the best."

Bonzo once stated that playing drums had been a life-long ambition: "I've wanted to be a drummer since I was about five years old," he said. "I used to play on a bath salt container with wires on the bottom, and on a round coffee tin with a loose wire fixed to it to give it a snare drum effect. When I was 10 my mum bought me a snare drum, and when I was 15 my dad got me my first full drum kit. It was almost prehistoric. Most of it was rust."

#### BASSIST: JOHN ENTWISTLE

John Entwistle has always been the Who's secret weapon. In sharp contrast to the stage dynamics of Roger Daltrey or Pete Townshend, Entwistle has contented himself by standing dispassionately at the side of the stage, providing the bottom to the band's sound. Despite his lack of charisma, however, nobody has mastered the art of rock bass playing like this quiet 39-year-old London native.

"Playing the bass is more than a job to me," Entwistle said. "It's a hobby as well. I collect them, and I currently have over 100 basses in my collection. I only take a few on the road when we tour, but my home is a veritable bass museum. I have some very rare specimens, and I try to play all of them sometime during the year. The bass is a beautiful and fascinating instrument, and I truly enjoy its intricacies."

While the Who have now retired from the road, Entwistle vows that he will never give up touring. He is currently working on a solo album, and he plans to form a band and tour following its release. "Of course that will have nothing to do with the Who," he added. "I will always be a part of the Who, no matter what outside projects I may pursue." □

Now that we have given you our all-time dream band, let us know yours. Fill out the ballot below and mail it to us at: **Hit Parader** Dream Band, Charlton Bldg., Derby, CT 06418.

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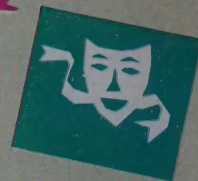
RHYTHM GUITARIST \_\_\_\_\_

DRUMMER \_\_\_\_\_

BASSIST \_\_\_\_\_



# Caught in the act



## POINT

by Fluffi Donutz

**D**on, you snivelling mongrel...

It's beyond me how you can have the audacity to go to a Kiss concert gratis and react with only inane drivel! It's time wimps like you came out of their closets and admitted that the raw, pounding energy of power-chord guitars and thundering electric wattage of a mega-show like Kiss' is what *really* turns you on!

Deep down you're really green with jealousy because Paul, Gene and Vinnie are such professionally slick axe-wielding men and you still go to concerts wearing alligator shirts and loafers!

Don't deny you weren't disappointed when they didn't sing *Beth* when the Worcester, Massachusetts, fire marshals denied them the use of their pyrotechnics. Don't think I didn't notice that look of anticipation on your putrid face when their platformed feet landed on their tank-shaped stage. Why, you were scarcely able to conceal that grin from your hideous mug. Tell me, Don, have you considered suicide? It might be a nice alternative to life as a wimp.

*Rock and Roll All Nite* and *I Love It Loud* were directed toward the metal fans — not the squeamish. Speaking of which, there was no excuse for your fainting spell when Gene vomited blood. The problem with you, Donald, is that you're not man enough to admit that Kiss are the most exciting killers to return to the American concert scene in the last few years. Go home and do your fetid laundry, Don. I'm gonna blast away with the **Creatures Of The Night**.

## COUNTERPOINT

by Don Mueller

**F**luffi, you ignorant slut...

Look, a few years back *nobody* was a bigger Kiss fan than me. I remember the time I almost broke my ankle trying to drag you to Madison Square Garden in my nine-inch platforms just so I could catch the Space Ace laying down on his soles. But Fluffi, baby, when are you gonna pop out of your 'lude-induced coma and realize that those days are gone? Attempting to convince me that this "new and improved" Kiss is the real thing is about as believable as trying to tell me that the cheap perfume you wear is Chanel No. 5.

Sure Paul and Gene are still trying their damndest to not look bored while they crank out *Love Gun* for the umpteenth time. But Kiss without Ace and Peter is like a bull without balls — O.K. to look at but pretty worthless when it's time to get down to business. Actually, Eric The Fox and Vinnie The Ankh did a fairly respectable job — but I kept expecting somebody to walk on stage and announce "It's not Kiss — but an incredible simulation."

Even some of the "old" Kiss magic seems to be wearing off. For Chrissake, you'd have thought ol' Gene would have thought up a new gimmick by now — the fire blowing bit is getting pretty stale. Now look, Fluffer, I know you get pretty hot at the sight of anyone blowing *anything*, but I think it's time you faced facts: Kiss just ain't Kiss anymore.

## K I S S

Kiss' Gene Simmons: His fire blowing bit is getting pretty stale.



Neil Zlozower





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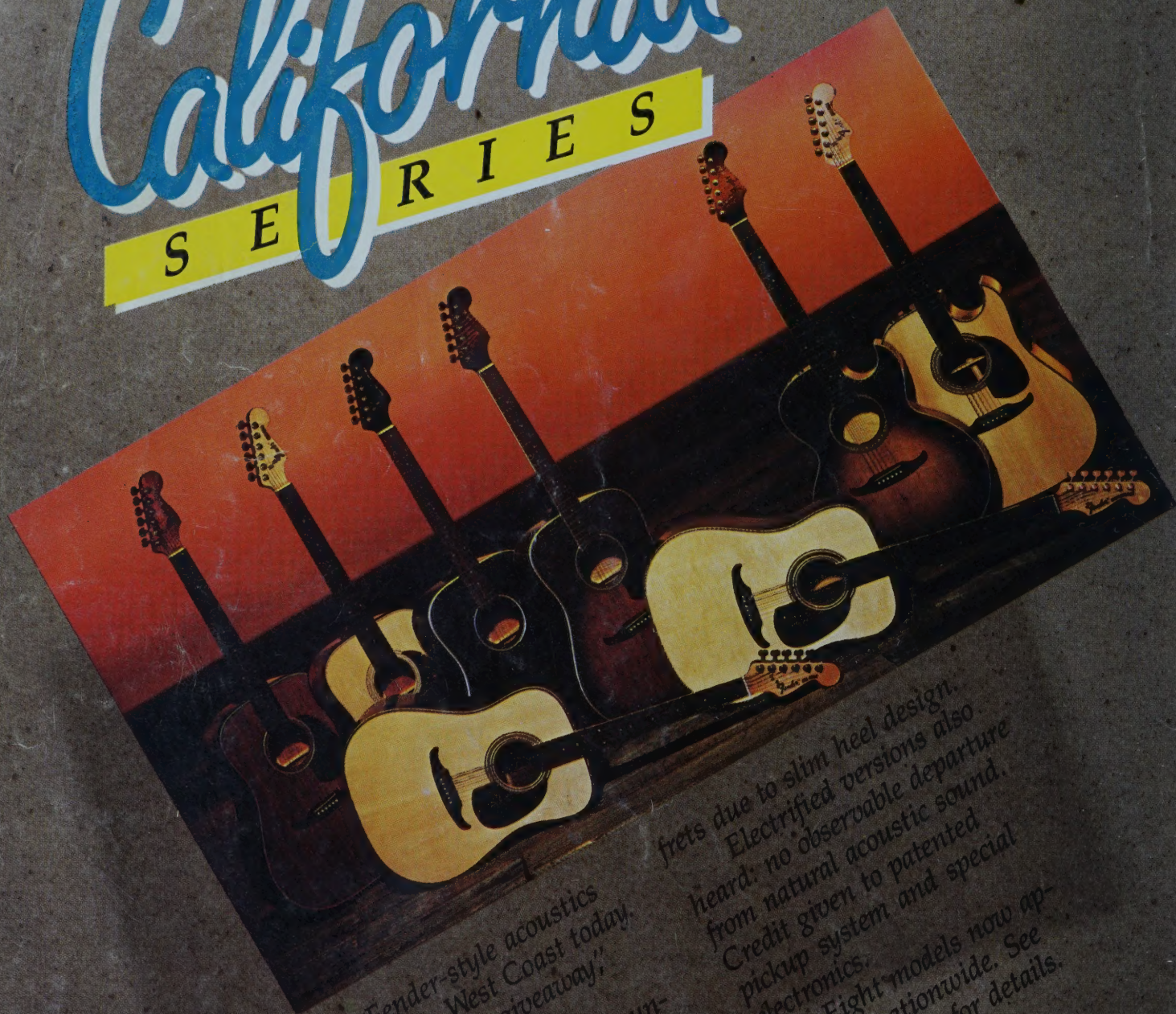
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